

Minicam Photography

SEPTEMBER, 1947

25 CENTS

30 CENTS IN CANADA



10TH ANNIVERSARY ISSUE

ENLARGERS—Beginning Minicam's Equipment Surveys

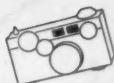
Inside...



Think of it! Now—with no extra equipment to buy—you can add exciting, new indoor pictures to the precious family album. Parties, family groups, the baby or the pup. Argus C-3 does it with its synchronized flash attachment. Comes with camera at no added cost. Just snaps on. Nothing to adjust.



...Outside



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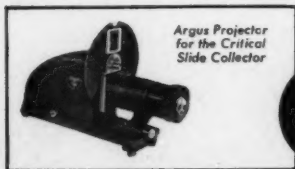
Argus C-3 for better pictures:

With an Argus C-3 in your hands you have in one camera, everything you need for most any kind of shot—inside, outside, color, black-and-white.

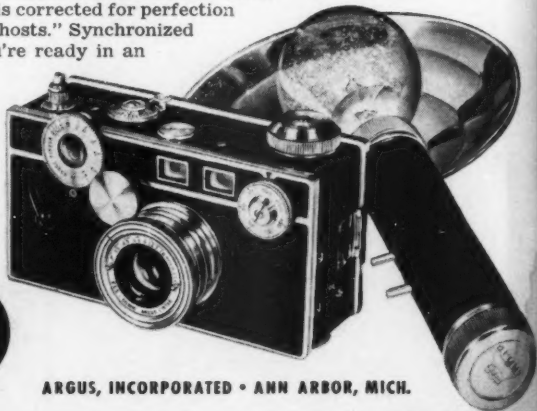
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Minicam Photography

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CONTENTS, SEPTEMBER, 1947

Articles

FILE UNDER BIRTHS, 1937.....	A. M. MATHIEU	24
COLOR INSERT.....	T. WILCOX PUTNUM	26
TENTH ANNIVERSARY PICTURE SECTION.....		27
FILM SHEATH ADAPTERS.....	E. PETER SMITH	43
WHEN CAMERAS WERE DETECTIVES.....	BEAUMONT NEWHALL	44
HEADLINES AND DEADLINES.....	MORRIS WARMAN	50
BLACK LIGHTNING.....	ALEXANDER NIKLITSCHKE, JR.	63
SANDBOX VIGNETTES.....	E. R. TRABOLD	64
WITH LEONARD McCOMBE AT THE CARNIVAL.....	ARTHUR T. DOBBS	66
OFF THE SPOT.....		70
A SURVEY—ENLARGERS.....		71

Movie Features

GIVE YOUR MOVIES BACKGROUND.....	HERB A. LIGHTMAN	54
MOVIE RELEASES.....		115

Departments

THE LAST WORD.....	6
PHOTO MARKETS.....	12
AXEL'S ANGLES.....	88
PHOTO DATA.....	90
NEW PRODUCTS.....	94
GADGETS, KINKS AND SHORT CUTS.....	111
CAMERA CLUB NEWS AND IDEAS.....	120
EXHIBITION CALENDAR.....	150

Cover by GENE LESTER

Cover Girl—MISS JERI DEMICK

("Queen for a Day," February 20, 1947)



McComb—(See page 66)

MINICAM PHOTOGRAPHY (TITLE REG. U. S. PAT. OFF.) PUBLISHED AT 21 E. 12th ST. CINCINNATI, O. PUBLISHED MONTHLY BY THE AUTOMOBILE DIGEST PUBLISHING CORP. YEARLY SUBSCRIPTION, \$2.00 IN U. S. A. AND POSSESSIONS, CANADA AND COUNTRIES IN PAN-AMERICAN POSTAL UNION, \$2.00. ELSEWHERE, \$2.50. SINGLE COPIES, 50c. EASTERN ADVERTISING OFFICE: EVERETT GELLERT, 48 PARK AVENUE, NEW YORK CITY, TELEPHONE LEX. 3-4100. MIDWEST ADVERTISING OFFICE: BERNARD A. ROSENTHAL, 80 N. MICHIGAN, CHICAGO, ILL., TELEPHONE CENTRAL 1000. WEST COAST OFFICE: A. M. ROTHENBERG, 2412 W. 7th ST., LOS ANGELES 4, CALIF., PHONE FAIRFAX 2978. ENTERED AS SECOND CLASS MATTER AT CINCINNATI, OHIO, U. S. A., MARCH 21, 1906, UNDER THE ACT OF MARCH 3, 1879. ESTABLISHED 1937.

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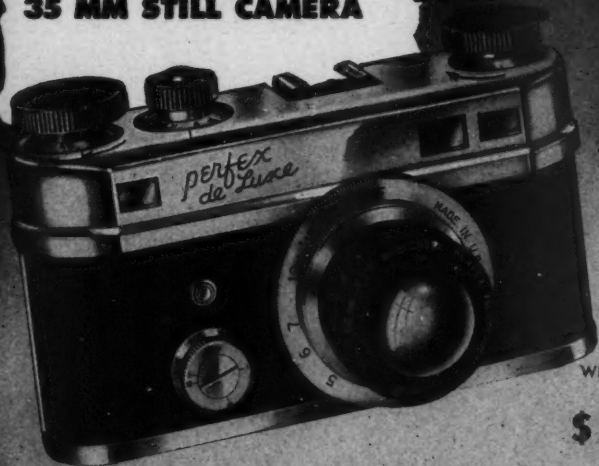
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1. Camera-Careerists find it easy to master the recipe for photographic success at New York's famed SCHOOL OF MODERN PHOTOGRAPHY. First comes versatility—then specialization. MAURICE BORKIN, taker of the delectable cake (above), is now obviously qualified to open his own studio. Yet before SMP, he was just a foto-fan!



By MILTON JAMES



By SOMERS O. VAN SANT

2. Illustrative of the skill and self-confidence quickly attained at SMP is MILTON JAMES' child study (left, above) and SOMERS O. VAN SANT's impressive portrait (right, above). A short while ago mere amateurs, they now plan their own fashionable N. J. studios!

3. Inspiration and ingenuity often determine fame or failure. For JESSE PATILLO (right) success is definitely in prospect! Before the war, Mr. Patillo was a free-lance photographer. Now he plans a N. Y. studio, specializing in portrait photography.



By JULES ALEXANDER



By JESSE PATILLO

4. Sense of Sell—JULES ALEXANDER, who is enjoying a bright camera career, has it! Glamour shot of actress Janis Paige (left) was taken for WARNER BROS. The know-how for finding opportunities ranks high in SMP's recipe for success!



5. Information Please! "What about tuition fees?" Specialized courses day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M9.

THE SCHOOL OF MODERN PHOTOGRAPHY
136 East 57th St. New York City

The Last Word

Two Or Twenty?

Sirs:

On page 46 and 47 of the July issue you present an enlarged section of a continuous strip photo taken at an altitude of "20,000 feet." Speaking from my own experience in the air, I'd say this was a typographical error that should correctly read "2,000 feet." If I'm wrong, I apologize sincerely.

Staff ComUtRonsPac,
Pearl Harbor, Hawaii.

R. L. FISHER.

• Several other airmen questioned the 20,000 feet caption, so we checked to make sure. Here's the answer:—Ed.

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JAMES A. NILAND HQS AAF,
PERSONNEL NARRATIVES DIV.

Worth It?

Sirs:

On the way home from a day at the beach a sign caught my wife's eye and she insisted that I turn the car around and drive back to it. Knowing the folly of arguing with a woman, herein lies the fruit of my Rollicord. What I'd like to know is—was it worth it?

Rochester, N. Y.

BILL ORSEN.

• Reader Orsen also enclosed a color shot of the same subject for entry in the current MINICAM COVER CONTEST. Um-m-m!—Ed.



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Even so, Sterling-Howard works hard—and overtime—to bring to the market unusual "buys." This is a kind of bonus to Sterling-Howard customers who have helped build our organization into what is probably the largest exclusively mail-order photo supply company in the country.

For example—during the period of shortage since the shootin' war ended, we turned our attention toward the greatest stock-pile of photographic material ever assembled—toward the Army-Navy declared surplus. To keep pace, our staff traveled as much as 10,000 miles a week, inspecting, checking, dickering—and buying the "right" goods at the "right" price.



However, Sterling-Howard has never capitalized on shortages. The prices we set for resale are based on our costs, not upon a manufacturer's list. For example, all on brand new merchandise, 40" Lenz Rotary print washers, which list for \$102.00, were sold for \$49.50; 15" Wollensak Tele-Optars were

sold for less than half list; Pako dryers were sold for much less than the usual wholesale price at a time when the manufacturer accepted orders on a basis of 1949 delivery. Of course, the same policy applied all down the line, to items selling for less than a dollar.

Today, Sterling-Howard buyers continue the search for desirable war-surplus and add another phase of "bargain buying," on regular commercial merchandise. For instance, some manufacturers have had to unload top-heavy inventories. Others have withdrawn from the photo-accessory field they had just entered as a post-war project. Some faced the sudden need of a quickly expanded market to keep going with large organizations they had built-up during war-production years.

In such cases, Sterling-Howard's great buying power enabled the purchase of large stocks at a figure so advantageous they could be resold at prices unusual in a period of rising costs such as we are in now.

Medium for telling Sterling-Howard customers about such values is the "Surplus News Letter," mailed, by thousands, to all parts of the U.S., and to 30 foreign countries. Six issues have carried the message of "plus value." Mailed promptly, without charge*—photographers of all kinds find it a veritable storehouse of information.

*For your copy of the "Surplus News Letter," address your request to: Sterling-Howard Corporation, Dept. MM9, 1300 Monterey Avenue, New York 57, N.Y.



Shot Before Oblivion

Sirs:

I read with interest your "Rodeos Spell Action" story in the July issue. Unfortunately all the warnings in it about the danger of being injured went for naught—according to what happened to me recently while covering a similar event in Calif.

The accompanying picture could have cost me my life for, disregarding the warnings, I stepped in front of a charging bronco with my Graflex, saw the action and "squeezed" the shutter. That's all I remember; the "pickup man" rode me down and I was knocked unconscious. The Graflex lens was smashed but, luckily, the film magazine was not dislodged. This, the resulting picture, is one of the best I've ever made.

Pasadena, Calif.

CY LA TOUR,

Tip On Bas-Relief

Sirs:

A word about the bas-relief on page 107 of the July issue. Notice how the trunks of the trees seem to be pressed into the paper; then turn the print upside down and notice that the picture actually comes to life. The trees are round and you now have a real third-dimensional effect.

This is a real problem in bas-relief prints. We amateurs can best correct it at first by trial and error; and later by observing the angle of the shadows. Only when we desire a special effect should the depression method be used.

Hamersville, Ohio.

ARNOLD COOPER.

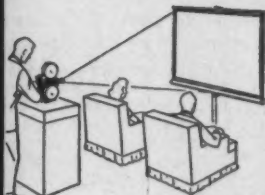
* Last Word welcomes tips of this sort, preferably illustrated, which can be passed along from readers with experience to those just tackling a problem. Thanks, A. C.—Ed.

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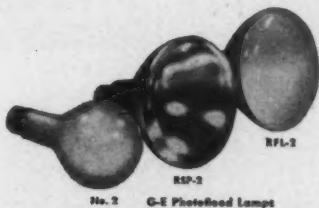
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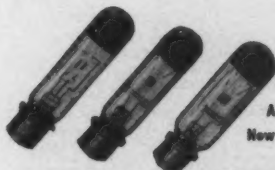
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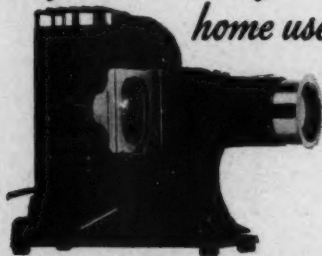
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Friend Husband's Camera

Sirs:

To avoid becoming a darkroom widow, I began using my husband's camera during the day while he was working. While my pictures may never make salon prints, I find I can turn out interesting documentation of our son's busy day that makes better than average album material. Any housewife can do the same and having a group of pictures to show for your efforts is a lot more satisfying than depending upon the radio for the day's entertainment. Enclosed is a shot I made with our Speed Graphic, using two No. 2 Photofloods.

Muncie, Ind. MRS. JOHN F. PLUMBER, JR.

• Any other MINICAM housewives avoiding darkroom widowhood this way? We'd like to see your work and hear your experiences.—Ed.



Dry Mounting Press Error

Sirs:

Shouldn't the "Dry Mounting Press" list of materials on page 121, July MINICAM, call for: Four— $\frac{1}{2}$ "x $\frac{1}{2}$ "x11" aluminum bars, and: Four— $\frac{1}{2}$ "x $\frac{1}{2}$ "x15" aluminum bars, instead of: Four— $\frac{1}{2}$ "x $\frac{1}{2}$ "x5" bars as listed? Incidentally, I read MINICAM regularly and like it a lot.

Oil City, Pa.

F. B. BAYLESS.

• Eagle-eyed reader Bayless is right. Thanks for correcting us.—Ed.

Grotesque Nude

Sirs:

Why did you ruin a perfectly good magazine with that semi-(lewd) nude on page 48 of the July issue? The tree coming out of her shoulder and side is a swell example of what not to do.

(Continued on page 118)

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PHOTO MARKETS

Compiled by MAY SULLIVAN

Holiday, Independence Square, Philadelphia, Pennsylvania, is interested in color photographs of professional quality. Transparencies 4x5 and larger are preferred, but occasionally 2 1/4 x 2 1/4 are used. Positively no 35mm slides will be considered. Subject matter can range from striking scenes to views of typical life and activity in various parts of the world, and complete captions should be included with all photographs submitted, but the Photography Editor, Mr. Lawrence S. Williams, suggests querying before submitting pictures.

The National Fishing Lure Company, Hastings, Nebraska, inform us that they have sufficient angling and fishing scenes on hand at this time, but that they do need attractive art pictures, legal nudes (acceptable to the Post Office Department). They may also use a few bathing suit-fishing photos which would convey a trout or bass fishing motif. The art and nude photos will be incorporated in advertising folders and literature for fishing resorts and direct-mail advertising. This publication desires black-and-white photos and in prints not larger than 5x7. Rate of payment is from \$5.00 to \$25.00 for each negative and the exclusive use of the prints therefrom. Negatives should not be sent until requested.

The Mon Blanc Chemical Company, Fort Wayne, Indiana and Spearman, Texas, announce their first Von-L Photo Contest. The contest opens July 1, 1947, and closes at midnight, October 14, 1947. Cash prizes amounting to \$1,100.00 are offered, as well as merchandise awards. Details, entry rules and forms are available at your local dealer.

Ray Shaw, 1366 Sixth Avenue, New York 19, New York, internationally famous sculptress of hands is preparing a book on The Importance of Hands in Shaping our Lives. She wants photographs of hands in action, at rest, expressing emotions, dexterity, etc. Be sure to send self-addressed, stamped envelope, if prints are to be returned.

Financial Displays, 443 North Clark Street, Chicago 10, Illinois, write us that they are constantly in the market for 8 x 10" glossy prints of human interest photographs which have something of a banking slant—that is, with a savings, checking account or home ownership tie-up. Exclusive rights are not desired, and all unusable material will be returned promptly if postage is included. Rate of payment is \$5.00 up, on acceptance. Kindly address contributions to Norman Meyer, Production Manager.

School Management, 52 Vanderbilt Avenue, New York City 17. This publication can use good school human-interest photos and pictures of attractive schools with persons. Black-and-white only in size 8 1/2 x 11. Payment is made upon acceptance of material at the rate of \$5.00 to \$10.00. Please include return postage.

Modern Woman, published by Geo. M. Wessels Company, 5225 Wilshire Blvd., Los Angeles 36, California, can use photographs as listed below:

Photographs that fit in with articles directed to the woman's field.

Photographs of "how to do" household ideas in the home.

Photographs of frozen food locker plants and processing of frozen foods in the home.

Photographs of fresh fruits and vegetables being harvested, packed, shipped, or in markets.

Photographs of commercial ice using equipment in stores, restaurants, hotels, etc.

Depending on the quantity and subject matter, \$3.00 to \$7.00 is paid upon acceptance. This company requests that return postage be included with contributions.

Wollensak Optical Company, New York, state that due to the increased circulation of photographic magazines, pictures chosen for their full-page advertising appear in over 800,000 single copies each month. There is a field here for the amateur and professional photographer. Wollensak is particularly interested in black-and-white photographs and color transparencies taken with its new Raptar Wocoted lenses. Black-and-white pictures may be in any size and on any stock for judging. Color transparencies should be 3 1/4 x 4 1/4" or larger. All photographs should be sent to Wollensak's advertising agency, ED. WOLFF & ASSOCIATES, 428 Taylor Building, Rochester 4, New York. A special folder, "How Wollensak Chooses Illustrations" will be sent free upon request.

Payne Picture Productions, Miramar Building, San Pedro, California, can use 16mm Kodachrome films on all subjects photographed at sound speed and in 20 to 25-minute lengths. They especially want hunting, fishing, sport subjects, marine biology, insects, natural history, etc. Glamour girl subjects in 100 feet silent Kodachrome. Slapstick comedy in 100 feet silent black and white. Also 35mm transparencies, Kodachrome of a pictorial nature for making color prints. Scenery, still life, flowers, figure studies or pictures of the Grant Wood type.

The Things You Want!

Of course you want a home of your own—perhaps a new car—most certainly, happiness and security for your loved ones! Are you assured of these in your present job? If so, you are indeed fortunate. But, if you cannot see this happy future before you, decide right now to *study photography at home.*

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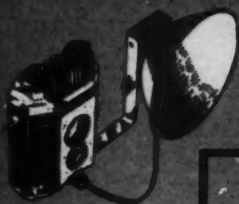
Simplicity is the keynote in describing the Camro 28. Shutter speeds are confined to one adjustment for instantaneous and one for time. The Camro 28 is fitted with a Lumar F9.7 Universal Lens. The built-in direct viewfinder aids materially in composing the picture. Uses film No. 828 black and white or color in 8 exposure rolls.

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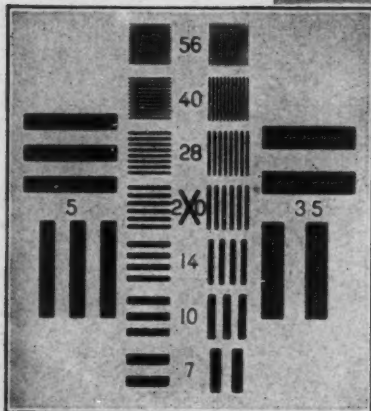
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The above actual 15X enlargement of a National Bureau of Standards test chart was made through a B&L enlarging lens. The sharpness of definition, and freedom from distortion over the entire area of the enlargement, is clearly demonstrated . . . even though this is a printed reproduction.*

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All photo lenses released by Bausch & Lomb are corrected for the seven aberrations and checked for resolving power and focal length. This insures *uniformly high quality* lens performance . . . an important factor in establishing American-made Bausch & Lomb photographic lenses as the ultimate in quality among photographers everywhere.

BAUSCH & LOMB

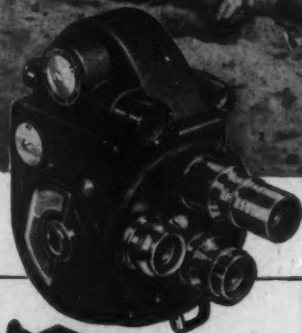
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ROCHESTER 2, N. Y.



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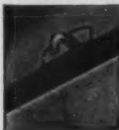
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Your motion pictures or stills actually seem to jump out from the screen with startling realism! You get brilliance, clarity, vivid details, richer, more accurate colors. The secret of this astonishing improvement lies in the new fine-grained Radiant "Hy-Flect" screen surface—composed of thousands of tiny optical glass beads firmly embedded in the snow-white plastic screen surface—glass beads that reflect light instead of absorbing it. And in the new 1947 line of Radiant Screens you get this...

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New Screen Leveller and
New Shakeproof
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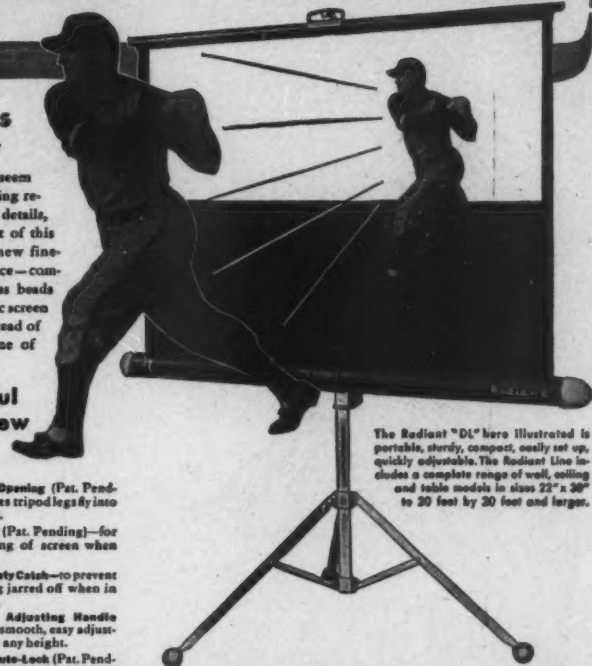


New Feather Touch
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New Automatic
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1. Automatic Leg Opening (Pat. Pending)—which makes tripod legs fly into position instantly.
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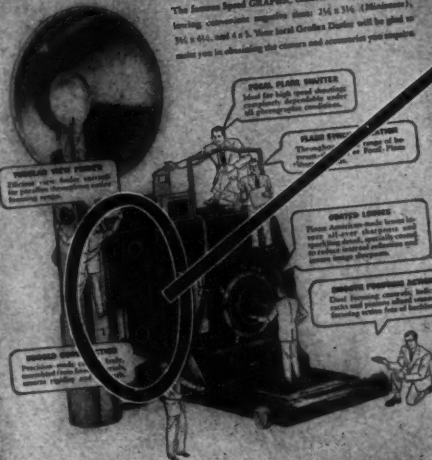
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**Speed Graphic
Camera**

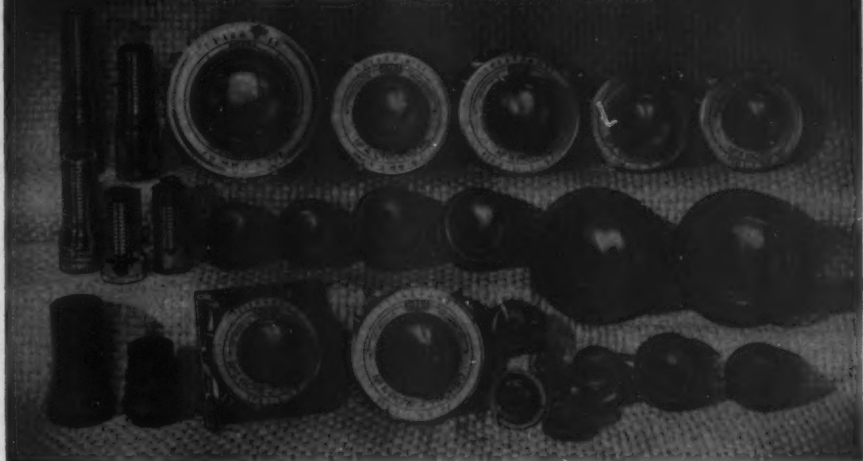
Leading camera makers show their preference for the KALART Synchronized Prism Range Finder by featuring it in their own ads—by installing it at their camera factories. Reason, because they know there's nothing like it for dependable, accurate focusing!

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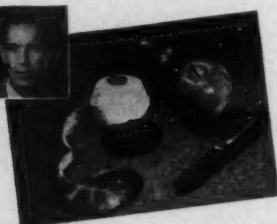


Read what these typical students have to say about their training at the Baltimore Institute of Photography:



MISS MURIEL SHAPIRO: I signed up for the Commercial Course, because I knew specialists made high pay while doing fascinating work. My instructors started me right in taking pictures and already, in my sixth week, I'm turning out work such as this example.

MR. C. W. TIFFANY: I entered the Portraiture Course, planning to specialize in Glamour Portraits. By working closely with my instructors, I have improved my technique so that I am turning out portraits like this daily.

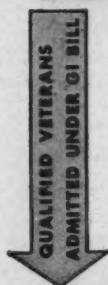


MR. WILLIAM PARKS: The navy started me on photography. Came here for a brush-up in my color technique. Individual instruction plus practical experience is doing the job! Yes . . . I'm making fine progress and plan to open my own studio when I graduate.

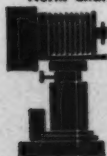
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File Under Births, 1937

By A. M. MATHIEU

ONCE UPON A TIME an earnest young man, seeking a subject for his English thesis to earn a master's degree, looked with despair upon the card index of titles on which other young men had labored. The title index was complete, if not replete, with subjects they had illumined with research.

Already the use of the personal pronoun of John Gunther, along with the handling of smells by de Maupassant and the dangling principle by Edgar Guest had been explored. The struggle to find an original subject for his own research goaded this particular young man into thinking about the span of life leased to the average magazine. He discovered it was nine years. Three times three, and the spark was out. By uncovering this orderly phenomenon among the apparent gyrations of periodicals, the young man was awarded his masters and, in due time, went into market research where he became a great success in predicting the viability of an advertising slogan. But a monument, in the shape of his thesis, lives on, and scarcely a publisher but who passes the magical figure of "nine" with one of his publications realize that he breathes the clear, fine, ether-of the semi-immortal.


Today, MINICAM PHOTOGRAPHY is ten years old, and already we live one year on borrowed time. The quick ten years that have passed showed that while nine may be the average life of other publications, the more critical readers who enjoy photography have reduced the average to two. The photographic field in the past ten years saw the birth of *Everyday Photography*, *Prize Photography*, *Good Photography*, *Better Photography*, *Photography Simplified*, *Photographer's Handbook*, and *Minicam Photography*. Of these one is alive, but several stir in a suspended grave, asking for resurrection.

Among animals, the birth of another of its kind is the simplest act of nature, a feat denied hardly none. All know how to do it and succeed. But among humans, the birth of a publication is an irregular act, prompted more often by "an open press," a glut of paper, or the wraith of an idea that appears in the night and sets some man afire with the idea of making money, but not often with anything else.

The manner in which publications are begun are both extraordinary and improbable. Hardly a magazine has survived twenty years but whose life began, like *Time's*, in the back room of a run-down warehouse, or like *Reader's Digest*, in a kitchenette, bedroom and bath in Greenwich Village. In more recent years, establishing a national magazine has assumed the proportions of solid, sensible big business, and the publications started since 1945 (*Holiday*, *Farm Quarterly*, '47, *Seventeen*, and *Junior Bazaar*, for instance), have had the sort of deliberated, well-planned birth one expects of a champion cow. MINICAM, perhaps, was the last of the national magazines whose birth was in the old tradition of catch as catch can, and who knows, but if the morrow goes well, we'll hire a staff.

To people in the publishing business, the birth story of MINICAM has an old familiar ring: the unsteady gait, the confusion of direction, the backing and filling, and triple threat men who staffed it: they sold subscriptions, they sold advertising, they wrote the articles, and, for good measure, they chipped in with their own dough. To others, who are unfamiliar with the way magazines used to be started, the birth of MINICAM was a zany thing and, since no one save a few publishers who happen to see this will believe it anyway, it can cause no damage to tell the story. Perhaps, some journalism

(Continued from page 125)



A Minicam Color Supplement

THE RED BOW

T. WILCOX PUTNAM, Grand Rapids, Michigan.

This color shot was made on the Michigan sand dunes at 4:30 P.M. on a bright June day. Reflected light from the sand served to fill in the shadow areas. The picture was composed on the ground glass of a Speed-O-Copy. Exposure was determined

by meter readings from the legs and skirt ruffles; the sky and sand were disregarded. The Contax camera was equipped with a 50mm. Sonnar lens. Exposure 1/50th second at F:8. This slide has been exhibited widely, winning many honors.

COURTESY THIRD CHICAGO INTERNATIONAL COLOR SLIDE EXHIBIT





GRACE OF ACTION

WM. RITTASE

TENTH ANNIVERSARY PICTURE SECTION

MINICAM PHOTOGRAPHY SEPTEMBER 1937 - SEPTEMBER 1947



WILLIAM

S

IN THE STILLNESS OF THE NIGHT

© HOBART V. ROBERTS



WILLIAM SPRINGFIELD

SKIPPY ADELMAN





MOROCCO

WILLIAM MORTENSEN

THE CRITICS

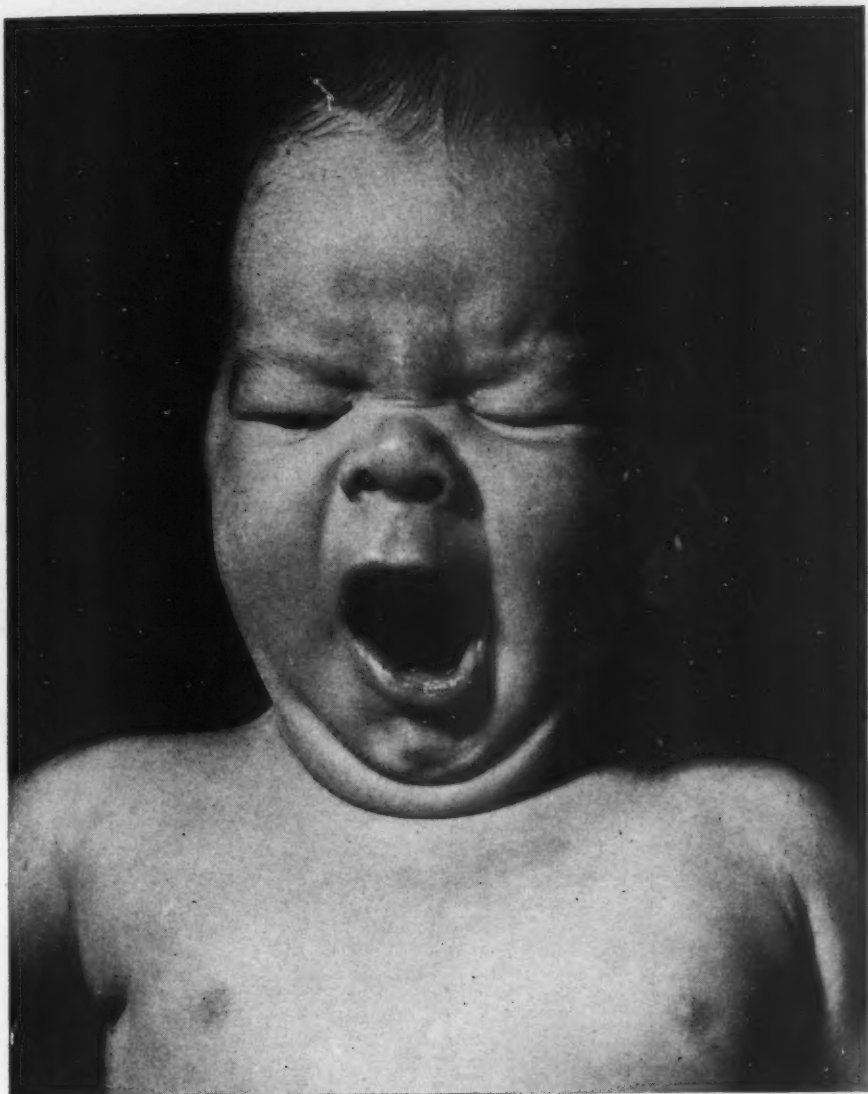
HARVEY FALK

ENSEN



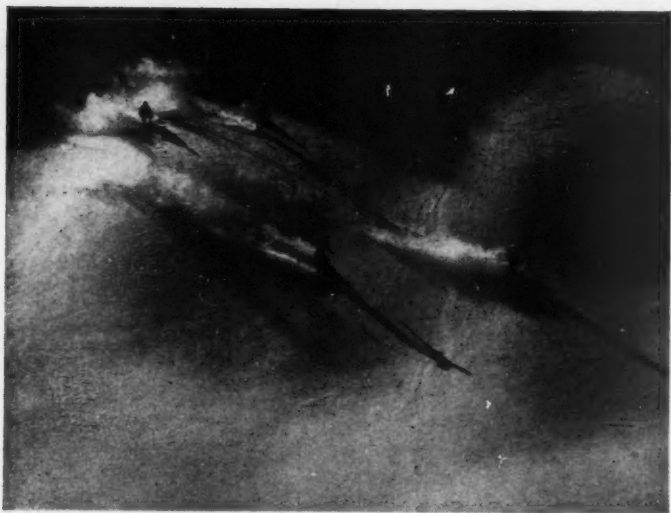
JUDITH

JOHN HUTCHINS



NS
MORPHEUS, JR.

GLEN FISHBACK



MEERKAMPER

DREARY LANE

RICHARD L. STITES

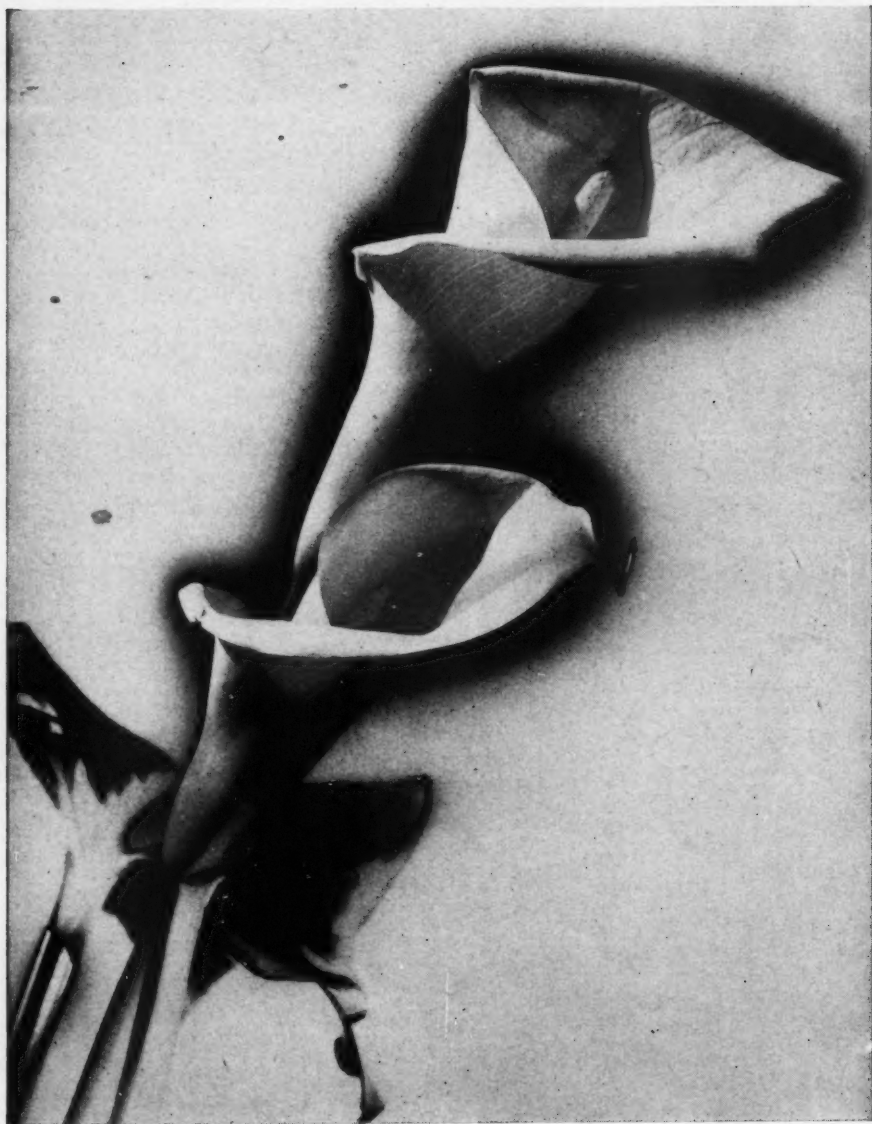


TES



OVER THE SANDS

DR. JOHN BENUS



LILLIES

MAN RAY

PIET MONDRIAN ➔
© BY ARNOLD NEWMAN





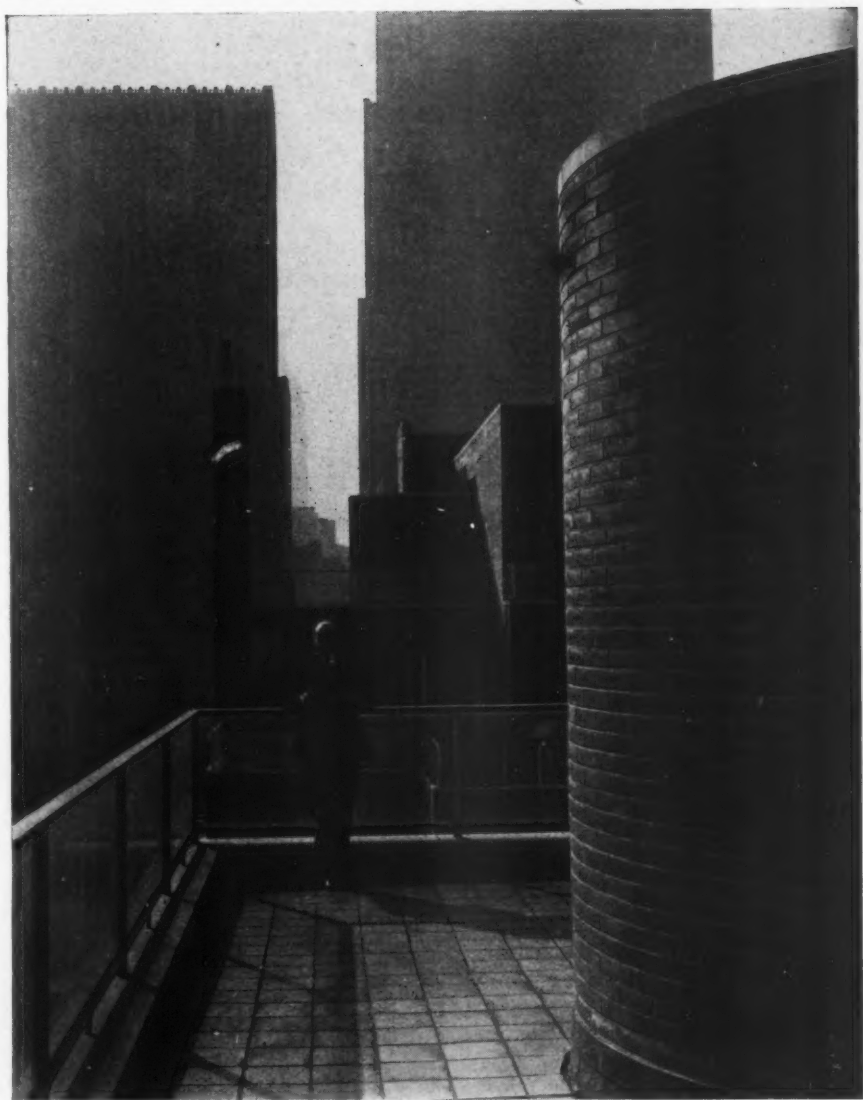
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U. S. NAVY PHOTO

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MANHATTAN PORTRAIT

EDWARD WESTON



WEDDING GUESTS

KENNETH HEILBRON



THE BUMPS

IRVING
HABERMAN



U. S. MAIL

JOHN S. CANDELARIO

Many an old-time camera can be put in use by making

FILM SHEATH ADAPTERS

By E. PETER SMITH

MANY a fine old camera of the glass-plate era could be put back into active service if it were possible to use cut film in place of the now nearly obsolete glass plates. Unfortunately, cut film adapters for converting the glass holders on many of these old cameras cannot be bought. The only alternative then is to make such adapters by hand to utilize conventional cut film sizes now available.

This can be accomplished with very little expense by anyone who can use a pair of tin snips and a riveting hammer.

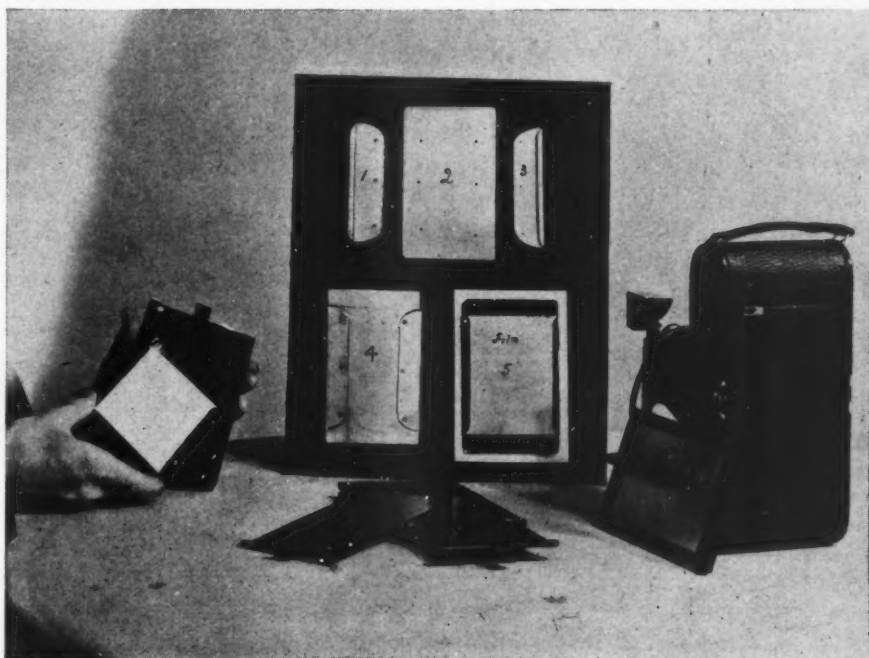
Most of the older cameras have at least one dimension on their glass plates which conforms to the standard film sizes in use today. The $2\frac{1}{4} \times 4\frac{1}{2}$ " glass plate size, for instance, can accept standard $2\frac{1}{4} \times 3\frac{1}{4}$ " cut film. This is done by merely retaining the $2\frac{1}{4}$ " dimension and centering the long dimension on a hand-made film-sheath adapter.

The material for converting the post card size camera plate holders illustrated, was obtained at a hardware store in the

(Continued on page 145)

1. FILM RETAINER cut to shape, but uncrimped. 2. Sheath base plate drilled and sized to receive film retainer. 3. Film retainer after crimping, ready to be riveted to base plate.

4. Reverse side of a completed cut film adapter. 5. Front view of completed adapter with cut film in place and cardboard film stop-tab at the bottom.



WHEN CAMERAS WERE DETECTIVES

BY BEAUMONT NEWHALL

AT A MEETING of the Philadelphia Rifle Club one of the Langenheim brothers, pioneers from early daguerreo-type days, showed lantern slides he had taken of a shoot, *Schutzenfest*. When the meeting took place we do not know, but it must have been before the surviving brother died in 1879. In the course of his talk Langenheim spoke about a new camera he had just invented, in the shape of a pistol. It was ever-ready: to take an instantaneous photograph you merely pulled a trigger. He dwelt at length upon the great possibilities of such an apparatus and the results achieved by its use. He went on to say that at the last *Schutzenfest* he had taken along this camera and a good thing, too, for in the woods he discovered a scene of incredible interest which he shot and which he would throw

on the screen. The slide proved to be a copy of a well-known engraving of Susanna surprised at her bath by the elders: pasted over the heads were portraits of three members of the Rifle Club. The joke was too good, and much displeasure was created by the incident.¹

Behind this joke was the threat of accomplishment. In 1860 Thomas Skaife was arrested by the London police for pointing at Queen Victoria a pistol which, upon examination, proved to be a camera.² In 1862 a member of the Prussian House of Representatives remarked: "Now we have instantaneous photography! Portraits can be stolen by this process and perhaps it will be protested that special precautionary measures should be adopted. Perhaps it will be necessary to wear masks!"³



"HOW a romantic damoiselle failed to elude the camera fiend on the prowl."



Photo and Camera—Eastman Historical Collection.

HOW MANY CAMERAS IN THIS PICTURE?

FOUR: NECKTIE, PISTOL, OPERA GLASS, PORTFOLIO

Our Cameras Photograph the World.



18,000

Sold since Oct., 1886.

Wonderful Photographic
Inventions.

**Q. P. Stirn's Patent
CONCEALED
VEST CAMERAS,**

with the new shutter for time
and instantaneous exposures.
In a handsome polished black
walnut, plush-lined Carrying

Case.

Size No. 1, 6 in. Diameter, 1 lb. in Weight, Fine Nickel-
plated Apparatus, with 6 Plates for 36 Pictures, 1 1/4 in.
Diameter, \$10.00.

Size No. 2, 7 in. Diameter, 1 1/2 lb. in Weight, with 6
Plates for 36 Pictures, 1 1/2 in. Diameter, \$15.00.

This Camera is carried under the coat or vest, invisible
to the eye, and is always ready and in focus.

Our new **PANORAMIC CAMERA, "THE
WONDER,"** just out. Size of box, 6x3x3 in., makes
pictures 3 1/4 in. wide, 18 in. long, \$30.00.

We keep all the leading Detective and Amateur Cam-
eras—Eclipse, Hawk-eye, Montank, Tom Thumb, Water-
bury, Model Improved, etc., with full instructions for
beginners.

Complete Outfits from \$2.50 to \$25.00 each.
Everything in Photo Supplies and Chemicals.

Illustrated Catalogues free. Send 5-cent stamp for 3
Vest Camera Pictures, or 10-cent Stamp for 1 Panoramic
Camera Picture to

STIRN & LYON,
20 PARK PLACE, NEW YORK.

Sole Agents for C. P. Stirn's Patents.

But the threat was not serious until the great dry-plate revolution took place in photography. Devised to free the photographer from the bother of having a dark-room within ten minutes distance from his camera, the dry plate brought an unforeseen by-product: *speed*. At first photographers failed to get satisfactory results from the gelatino-bromide plates of the 1880s. When they discovered that the fault was simply gross over-exposure, they realized that for the first time the tripod was not indispensable. Cameras became small compact boxes which could be held in the hand, equipped to take not one piece of sensitive material, but a roll of a hundred exposures or a magazine of a dozen or more plates. Picture after picture could be taken in the field. Lewis Carroll, an ardent amateur of the 50s, looked on this new development with disfavor. "All dry-plate photography is inferior in artistic effect to the now-abandoned wet plate," the author of *Alice, and Through the Looking Glass* stated as late as 1893, "but as a means of making memoranda of attitudes, etc., it is invaluable. If I had a dry-plate camera and could secure a child of a really good fig-



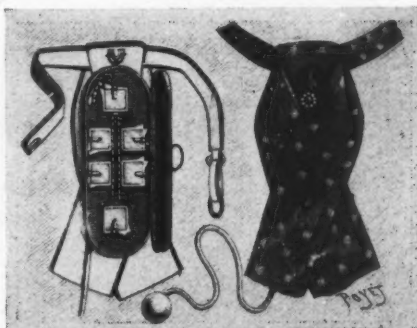
ure, I would put her into every pretty attitude I could think of, and could get, in a single morning, fifty or a hundred such memoranda." The motto "You Press the Button, We Do the Rest" not only brought photography to the millions; for the first time photographs could be made *casually*. Previously it took heroic efforts to photograph afield; now one simply pointed a box and pressed a button and let someone else do all the rest of the work.

A QUICK TOUR through the advertising pages of 1894 magazines produced these illustrations. The 1890s saw a partial revolt from the tripod camera, and a swing to the portable outfits seen here. Stealth was evident; no one wanted to be seen using these new contraptions.

The price listed for the 3½-oz. "Hat" Detective Camera included a fitting—had a specially constructed rapid rectilinear lens covering a 3¼ x 4¼ plate. Just as ingenious was the camera which produced a small wide-angle shot from a cravat. The "Binocular" camera was often mistaken for field glasses; the "clock watchers" were getting pictures right and left with Lancaster's 1894 Watch Camera. Although this one looked exactly like a stem-winder, slight rotation of a button caused all six tubes to fly into position and another spring made an instantaneous exposure. The lens was a very rapid one (it says here) and could be adjusted for portraits, groups and views.

Another camera which was used secretly was in the form of a book. This one carried twenty-four plates fitted into metal sheaths and were exposed in rotation. The lens was made from the "new Jena glass."

Marion's "Parcel" Detective Camera carried plates 3¼ x 4¼. Their advertising message ran like this: "This camera is made box-shape and neatly covered with brown linen-lined paper and tied with string like an ordinary parcel, of which it has the exact appearance. The object is to disguise its real use, and to permit a photograph to be taken without raising the slightest suspicion. It is so constructed that it is always in focus for an object six feet or more distant; after slipping the plates in from the holder, which may be done in daylight, it is only necessary to touch a spring to obtain a sharp negative; the plate is then returned to its holder. These plateholders are made of India rubber, impervious to light and atmosphere, and, being flexible and thin, are light, and will pack in a very small compass. The camera is fitted with a good double combination quick-acting lens."



Pictures could be taken almost limitlessly and effortlessly; they also could be taken inconspicuously, surreptitiously, without the subject's co-operation or knowledge. "Candid" photography began with hand cameras suitably disguised and called "Detectives." In 1891 one amateur wrote: "In common, doubtless with many others, I have been led to deeply deplore the rage for employing hand, or so-called Detective Cameras, which has swept over the country as a flood during the past year. Every would-be photographer has possessed himself of one of the fascinating little boxes, in some one of their many forms; and older and more experienced devotees of the art (who ought to know better) have in too many instances sacrificed *picture making* to the facilities for

procuring a rapid succession of 'snap shots,' afforded by their use."

In England there was a tremendous variety of hand cameras. "Here their name is Legion. We have hand cameras dear and cheap, simple and complex; we have them with and without magazines for the plates; we have them with 'fixed' focus and with focusing arrangements; we have them with mere guiding 'finders' and with 'twin' lenses for finding and focussing. We have in these instruments all kinds of shutters, some in front of, some behind the lens, some close to the plate. Of these cameras there is no end." The cameras were not perfect—"A distinguished amateur and leading light in photo-micrographic work once dubbed the popular detective camera the 'defec-

"THE HAND CAMERA was in very bad repute with the champions of the tripod."

—Alfred Stieglitz, 1896



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PAUL MARTIN made this picture in 1895 using a "detective" camera hidden in a satchel or bag.

tive camera'—a witticism and truism in one."⁷

The most eloquent critic was Dr. John Nicol. "A few days at any of the favourite bathing resorts, a visit to any of the harbours, or a glance at the advertising pages of any of the photographic periodicals, will abundantly show that the hand or detective camera has come to stay; but whether or not this be matter for congratulation is another question. If I had an interest in one or other of our great dry plate manufactories, I might say 'it comes as a boon and a blessing!'"⁸

Yet listen to the tale of an eager camera detective in 1891⁹. Vacationing at a place he calls Cockles-cum-Mussels, he was impressed by a strange figure of a man who distributed religious tracts among the seaman, and for his pains was given the nickname of Sister Mary. "I got out my detective camera, and spider-like,

I waited for my prey. In due time Sister Mary came along with his head on one side, looking furtively at me, considering what kind of a tract was suitable for a sinner of my robust physique. As he paused to dive into his pocket for one, click went the trigger of my camera and his likeness was secured. He handed me a tract, and I, like a guilty thing, took it and thanked him. A few days afterwards I developed and printed my picture. It was a decided success, and the attitude and general appearance of the man were faithfully recorded, nay, slightly caricatured. Every one who saw the picture absolutely roared at the thing.

"Some three weeks later I met an old friend who had come down to spend a week. One day the conversation turned upon studies of character, and my thoughts immediately reverted to Sister

(Continued on page 141)

HEADLINES AND DEADLINES

By MORRIS WARMAN

Staff photographer — New York Herald Tribune

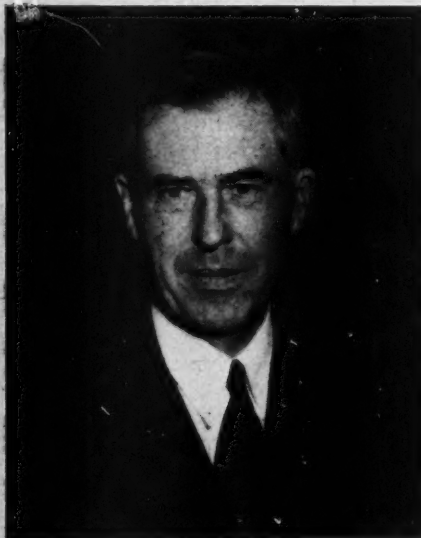
MY CUSTOMERS are always in a hurry—and so am I. They're prominent people whose time is at a premium; and I'm a staff photographer on a metropolitan newspaper with my own time premiums to think about—something they call "deadlines."

In a city this size, a news photographer is kept on his toes from one hour to the next. It's anybody's guess whether the first assignment for the day will take him to the 84th floor of the Empire State building, or to the lower level of the Canal Street subway. Wherever he goes, speed is of the essence for competition is keen, traveling takes time, and the pic-

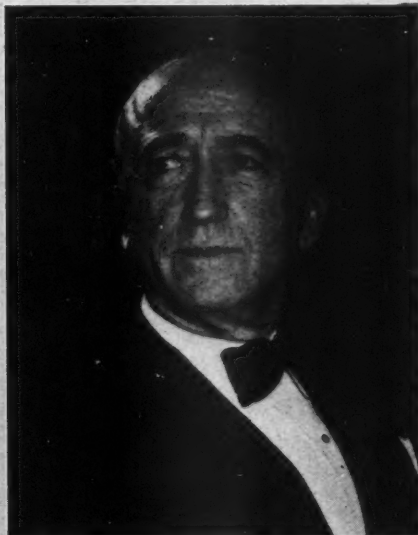
ture editor must be kept from chewing his finger-nails.

My main forté with the *Herald Tribune* seems to be portraits. I'm supposed to be good at that; and I'm pretty fast. When I expose a film (Triple-S Pan in DK60 developer), I have a fair-to-middling notion of how it will look in the morning edition. I know that, because I stick to the same camera, film, flashbulbs (#5's), and distance from lens to subject (around 4 feet). The distance won't vary more than six inches if I can help it. Perhaps the only variation affecting negative contrast occasionally, might be the background; but I try not to lose any sleep

HENRY A. WALLACE



JAMES F. BYRNES



over that particular detail.

The shutter and diaphragm (1/100th at F:32) remain constant, and I get away with the small F: stop because of two factors: (1) close proximity of light source to subject; and (2) the use of two lamps wherever possible, one at the camera, the other to one side of the head—there's always somebody around to hold the additional reflector.

Nine times out of ten, the people I shoot grant a photographer one minute or less in which to do his stuff. So I've learned to do it the hard way—in one minute flat. But being more cautious than cocksure, I generally manage to steal an extra minute for a second shot. It sometimes spells the difference between success and failure, like the blink of an eyelash, a better expression, a move on my part, or a damaged negative.

While I'm the first to admit that any similarity between the work shown here and a salon portrait is purely co-incidental,

I feel that they are better-than-average news shots. The purpose in showing them here is *not* to cast a reflection upon the one-shot-one-flash technique. If that's the way you like them, if you're in a hurry and it's too much trouble, if you're the "what's-good-enough-for-my-father-is good-enough-for-me" type, well this is still a democracy, and a fellow has a right to champion his own picture taking habits. But for the benefit of the young photographers, fellows who yearn for the five-day week on a metropolitan daily, and who would love to practice on their nearest enemies, here is my formula:

I use a sturdy compact case for my paraphernalia. It holds everything I need including the extra reflector, twelve film holders, and fifty "peanut" (#5) bulbs. The sturdiness also insures steadiness, since I'm only five feet four, and refuse to burden my other arm with a ladder en route! Sometimes I stand on my case.

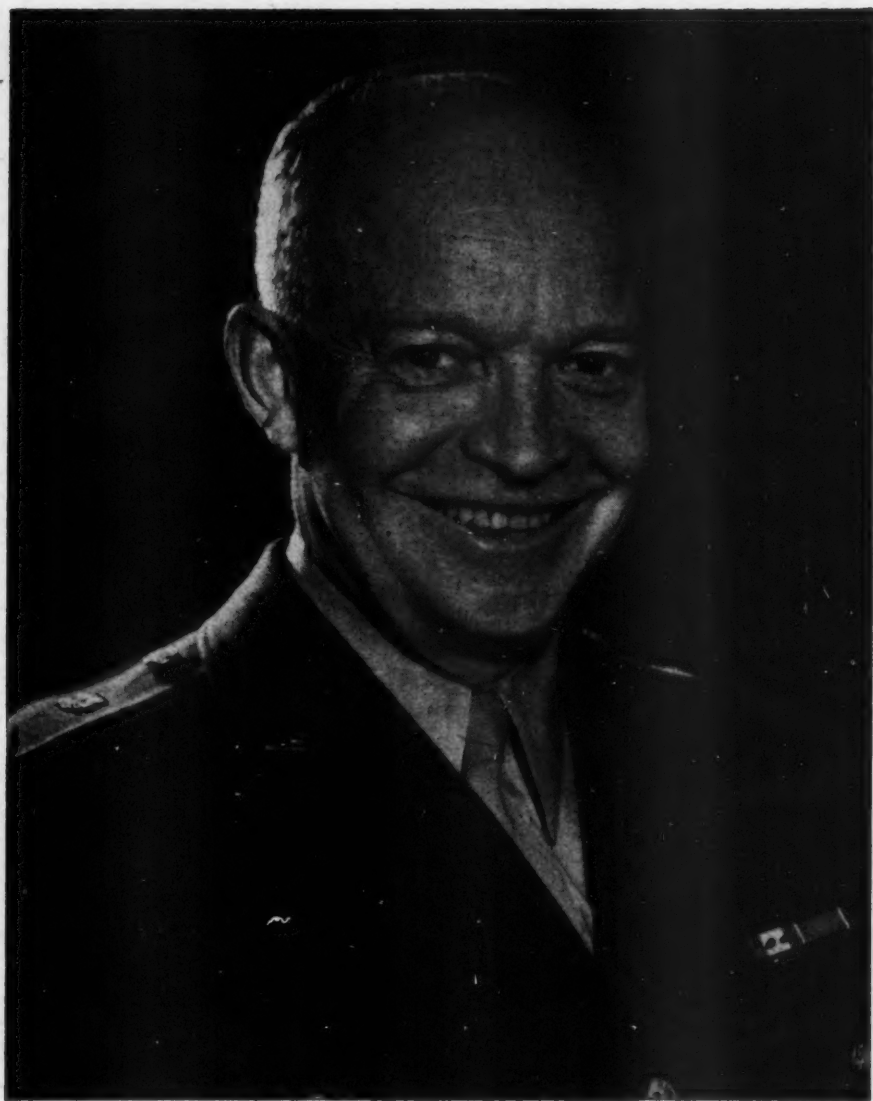
I work slightly beyond arm's length—

BERNARD BARUCH



DOROTHY KIRSTEN





DWIGHT E. EISENHOWER

around 40 to 48 inches—from the head. The advantages of this short distance are several-fold. The negative is pretty well filled out with the head, though there's still room to crop with the $5\frac{1}{4}$ -inch lens on my Speed Graphic; at this distance I can really pour out the light for a stop

of F:32, including the side fill-in; and I can reach out my hand in a jiffy for an occasional adjustment of the man's tie.

Beyond this, and the handy extra bulbs in a convenient pocket for quick changing to shot number two, I lay no claim to greatness, originality, or exceptional talent.



SHIRLEY TEMPLE

You have to work awfully fast with busy men like former Secretary of State Byrnes and Bernard Baruch and Henry Wallace. They're photographed so frequently they can quickly sense the difference between a fumble and a good pass. As a consequence, the results always lie somewhere

between two extremes: self-consciousness or a more willing spirit of cooperation.

At a minute per shot, I save wear and tear on their nevers, unnecessary leg-work, and ruffled tempers. When I hear them say, "Done already?", I feel like blushing behind the ears. Sometimes, I do!



GIVE YOUR MOVIES BACKGROUND

BY

HERB A. LIGHTMAN

IN HOLLYWOOD, the film studios frequently send camera crews thousands of miles to film authentic backgrounds for a photoplay. These backgrounds are then projected onto a translucent screen before which the action is staged, so that in the final film, Ingrid Bergman and Charles Boyer, neatly framed by the Arch de Triumph, seem for all the world to be promenading down the Champs Elysees.

The average amateur or semi-professional cinematographer does not, of course, have the facilities to film such striking and authentic backgrounds—but by the clever and efficient use of his own surroundings, he can give his films the wealth of apparent production value that such settings create.

The Role of the Movie Background

First of all, how important are backgrounds? In stage plays, a few flats, skillfully lighted, are often enough to suggest a complete setting; why not the same on the screen? The answer is simply that the stage, with its three walls and proscenium, is accepted by an audience as a limited and stylized medium—whereas, the screen (because of its relatively few physical limitations) is expected to be thoroughly realistic in treatment.

BACKGROUNDS exist wherever you are. They do not have to be beautiful as long as they are interesting. Pictorial composition is what counts the most, and its relation to your audience's interest.—*Photo by Gustav Anderson.*

The motion picture background has two main functions. Firstly, it acts as a dramatic setting for action. Secondly, it is an important artistic and compositional element. As a dramatic setting, it provides a locale in which the action takes place—and, properly selected, creates mood and dramatic atmosphere. In some cases, it may even be a *motivating* factor of the action.

As an element of composition, a pictorially interesting background can add much to the artistry of the film, giving it the richness and finished quality which critics like to call "production value." In either case, the background should always remain of secondary importance to the action. Remember that it is only the *mounting* for the screen situation, and should in no way be allowed to "steal the scene." This can happen only too easily when we are playing action against backgrounds of unusual beauty.

Where to Find Backgrounds

The question that amateur movie-makers usually ask is: "But where do I find all these backgrounds? There isn't anything interesting where I live." Such an observation is, of course, quite untrue—for in every locale, unless it is the bottom of a coal mine, or a patch of sand on the Gobi desert—there exist pictorially interesting locales. By *interesting*, we do not necessarily mean *beautiful*. The crowded fire escapes of a tenement dis-



IF YOU are filming amateur theatricals and the script calls for a palatial home or country estate in the background, it is often possible to "borrow" an appropriate setting for the sequence. Providing, of course, that the owner gives his consent to its use and that you do not become indiscreet while filming. Suitable locations can be found in most any section of the country.—*Photo by Edison H. Thomas.*

trict or the tumble-down shacks of a rural slums can be as interesting from the standpoint of pictorial composition as the most lavish Hollywood set.

Look around you for backgrounds. In almost every city there are public buildings or private homes that duplicate European architecture. Often, public libraries and court houses are built to resemble Greek or Roman temples. If you first establish an overall locale with a *stock* shot or still picture of the real thing, and then cut to a closer shot of action staged in a portion of the *ersatz* classic architecture, the audience's mind will not connect the two and be led to believe that the action is all taking place in the actual locale.

If your script calls for a palatial home or country estate, it is often possible to "borrow" such a locale from someone owning an elaborate home. The word "movies" carries with it a certain magic, and you will usually find people more than cooperative about letting you photograph their property, provided that you approach them tactfully and are discreet when filming.

Movies are a medium in which it is relatively easy to stimulate an audience's imagination. For this reason, simple settings built from odds and ends can often

provide backgrounds that look sumptuous on the screen. Thus, a few pieces of outdoor furniture skillfully arranged against some well-clipped hedges can give the impression of a lavish garden. The corner of a garage, hung with simple draperies and "dressed" with a few units of modern furniture (borrowed, if need be) can pass for a fashionable salon or studio apartment. In such makeshift set-ups, it is the little props and trimmings you include in the scene that will give your backgrounds an authentic flavor.

Nature as a Background

Ever since movies first flickered upon the screen, producers have made full use of natural backgrounds. For the ciné amateur or semi-professional, Nature is still the most abundant source of picturesque and colorful settings.

The best way to utilize what Mother Earth has so generously bestowed is to take stock of the natural settings in your own locality. Make a list of nearby historic spots, unusual terrain, lakes and mountains, or picturesque towns. Perhaps you will find that the rolling hills on the edge of town look just like a French countryside, or the Yorkshire moors. Maybe that little lake to the south of town (if you adopt a camera angle that cuts out

the hot dog stand and amusement park) could be made to pass for one of the emerald lakes of Ireland.

Keep a detailed file of these locales, with a complete description of each and suitable still pictures, so that at a moment's notice you can chose just the one that will add dramatic punch to your story.

Often you will run across a natural background so striking that you cannot resist putting it into a film. In such cases, do not merely throw in an irrelevant sequence just to show off the beauties of the scenery (unless you're after a travelogue). Instead, develop a dramatic sequence that depends upon that locale for its story fiber. Make the background a living part of the screen situation, then play your action against it for every effect you can gain.

SUNSETS can be used as effective backgrounds by any filmer. The resulting silhouette adds much to your film story. It can end a sequence or the film—or it can be the start of a time transition. Try a few in the next roll that you shoot.—*Photo by Howard Kothe from Black Star.*



WHETHER you use color or a heavily filtered panchromatic film the sky will never let you down. It provides a background that is deep and rich in tone which can be used for a great variety of subjects. Choose a low angle to add impact.—*Photo by Hillary G. Bailey.*

It is the wise film-maker who makes full use of the sky and clouds as pictorial backgrounds, for here are elements so simple and subtle that it is surprising how boldly they add to the effectiveness of the film presentation. A sky bare of clouds, for instance, can be darkened with an orange or red filter to provide a rich neutral background for outdoor sequences. In color, the rich blue of the sky forms a harmonious color contrast to flesh tones. The blue may be darkened with a pola-screen, if necessary, without affecting the quality of any other colors in the scene.

However, it is when clouds are present that the sky really becomes a striking background for movie sequences. Panchromatic film, richly filtered, will yield a dark grey or even black sky studded with fluffy white clouds. In color, such clouds against a luminous blue sky add mightily to the scene. Whenever possible, the cameraman should take full advantage of



sky and clouds by adopting a low camera angle including very little foreground.

Choosing Backgrounds for Mood

Mood is a rather elusive term to have to define, but we can say briefly that it is the atmosphere that dominates a scene or sequence. It is something an audience *feels* rather than *sees*, and it is created by a combination of all the separate elements of production.

Backgrounds add greatly to the creation of suitable mood. They can set the key for the whole sequence and thus intensify a dramatic or comedy situation. A desolate, wind-swept hilltop, for example, is a perfect background for a drama of the outdoors. A dark alleyway may be just right for a crime story.

It is a generally accepted rule that for best results, color film should be shot in full sunlight. But it is often possible to secure a more forceful mood if a dramatic or somber sequence is shot on a cloudy or overcast day. Here, a combination of weather plus atmospheric background will help put across the effect desired.

In any case, when developing a sequence, decide beforehand what mood you want to predominate throughout. Then search through your file of locales, or go on a scouting trip to find a background that will best point up that mood. Fit your action and your camera treatment to this setting and you will find that your audience will react favorably to the mood-filled atmosphere you have created.

Color Backgrounds

When selecting backgrounds for color movies, several special elements must be taken into consideration. The most important of these is color harmony.

There are colors that blend well together and others that clash, and wherever possible it is wise to strive for chromatic harmony between subject and background. You will find that complementary colors go well together: red with green, blue with orange, and purple with yellow.

Thus, a field of golden wheat looks well against a deep blue sky; a wide red ribbon is vibrant against a green holly wreath; a bunch of yellow flowers is good against a background of purple velvet. Colors of the same hue but different density also go well together, although they create a more subtle harmony.

The background of a scene, being the widest area of the composition, sets the color key for that scene. There are "cold" backgrounds (containing an abundance of blue, green, and yellow tones), and there are "warm" backgrounds (which are predominantly red, orange, or purple). Select your backgrounds for the degree of warmth necessary to complement the mood and action of the scene.

It is a tendency of cameramen, when they first start shooting color, to try to cram as much color as possible onto the screen at the same time. The result is a hodge-podge, with no one part of the composition commanding the audience's attention, but everything trying to dominate. For effective emphasis, the brightest area of color should appear at that part of the composition that is dramatically most important. Often, this area is merely a small patch of brightness in an otherwise neutral background—in this way backgrounds of neutral gray and tan do much to emphasize the effect of a brightly colored subject.

Things to Watch

Ideally, backgrounds are planned at the time the script is written, but they should be carefully checked before shooting to see that they will not conflict with the action. Certain taboos are obvious. A background of stripes, for example, would not do for a scene where you are planning to pan the camera; it would go by like a picket fence. Dark green shrubbery would not be an effective background for a young lady wearing a dark green dress. If the background is too light, it will dazzle the audience—if too dark, the subject's hair may blend into it. If there is too much action in the background, the

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ALL ABOUT YOU there's a world bright and gay and vibrant with color... dozens and dozens of color shots begging to be snapped in all their beauty. If you have been working in black-and-white exclusively, you'll find that color offers an exciting new challenge to your skill. Your very first shots will open your eyes to what you've been missing. Consult your dealer about Kodak color films... *Kodachrome* for most miniature, sheet-film, and home movie cameras... *Kodacolor* for most roll-film cameras... new *Kodak Ektachrome* in sheets, for processing in your own darkroom.

**IT'S KODAK
FOR COLOR**

Kodak

BULLETINS

NEWS OF KODAK PLAYS AND PRODUCTS

For Christmas—Attractive greeting folders for Kodachrome Prints 2X and 3X will again be available this Christmas. If you haven't yet attended to your order for holiday prints, a word to the wise should be reasonably adequate. See your Kodak dealer now; avoid the late-season rush.

New Papers—Here's news of three new Kodak printing papers. Two are professional contact-printing papers—yet of interest to the advanced amateur. The third, a fast enlarging paper of high quality, is of equal concern to amateur and professional.

Kodak Platino is the new enlarging paper. In speed, it is intermediate between Kodabromide and Kodak Opal—and is a worthy companion to both. With normal development, it yields warm blacks—much warmer than Kodabromide, somewhat less warm than Opal. Tonal quality and gradation are superb. For still greater warmth, it may be toned in Kodak Brown Toner; and when so processed, it yields a true sepia color—a rich chocolate brown. For portrait studies, scenics which require warmth of tone, and much other material, Platino affords a splendid compromise between Opal and high-speed Kodabromide. It will be available in two contrasts—2 and 3—and four combinations of tint and surface:

G Cream White, Lustre, Fine-Grained

P Old Ivory, Lustre, Fine-Grained

Y Cream White, Lustre, Silk

F White, Glossy, Smooth

Illustrators' Azo is a new contact paper of moderate warmth, designed primarily for the illustrator and commercial photographer. It will be available in five contrasts—0, 1, 2, 3, and 4—and both single and double weight in two surfaces:

E White, Lustre, Fine-Grained

F White, Glossy, Smooth

Kodak Athena is a new contact paper of portrait quality, for prints of warmth, brilliance, and fine gradation. It is not to be confused with the old Vitava Athena, which produced olive tones. The new paper will be available in contrasts 1, 2, and 3, double weight only, in the following surfaces:

B Cream White, Lustre, Smooth

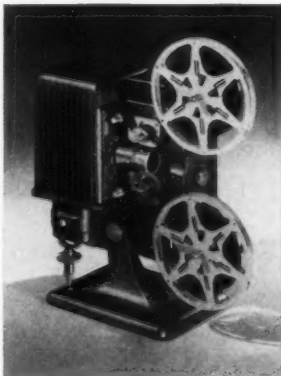
G Cream White, Lustre, Fine-Grained

Y Cream White, Lustre, Silk

P Old Ivory, Lustre, Fine-Grained

These new additions to the existing types provide a Kodak paper to fit virtually every desired need in weight, surface, color, warmth of tone, and printing speed.

New Kodascope—Owners of 8mm. movie cameras will welcome news of the new Kodascope Eight-90, Kodak's finest 8mm. movie projector. The Eight-90 is designed for a 750-watt lamp—interchangeable with a 500-, 400-, or 300-watt. Its standard lens is a 1-inch $f/1.6$. The optical system is fully Lumenized; drive shafts are enclosed; automatic loop formers establish the correct loop length at the touch of a finger; both still and reverse



projection are provided; and there's a handy finger-tip adjustment for screen elevation. Overall design and finish are unusually attractive; and the machine is well balanced for lifting. Your Kodak dealer will have additional specifications and details.

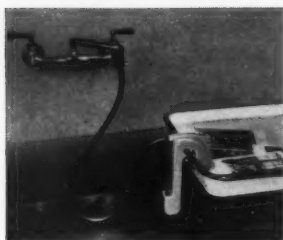
"Suntan" Cases—Carrying cases for many Kodak cameras are now appearing in a smart new color: *Suntan*. Already available, or soon to appear in this shade, are the Field Case for the Kodak Reflex, the Field Case for the Kodak 35, and the DeLuxe Field Case for the Kodak 35 Range Finder Model, and the Field Case for the Kodak Vigilant and Kodak Monitor Six-20. New Series V and Series VI Kodak Combination Filter Cases are also being made in *Suntan* shade.

Positive Film—Kodak Positive Film, 35mm., unperforated, is now available in 50-foot, 100-foot, and 200-foot rolls. This film, used by many miniature camera enthusiasts to print film positives for projection as 2 x 2-inch slides, is inexpensive and easy to process. For black-and-white titles, Kodak High Contrast Positive Film, 35mm., is available in the same roll lengths.

Washing Aids—Many fine prints are lost through inadequate washing, thus wasting all the effort that's gone before. If your facilities are inconvenient, or the efficiency is doubtful, better investigate the Kodak Washing Assembly and the Kodak Automatic Tray Siphon.

The Assembly consists of two units—one to fit a sink faucet, one to fit the drain and keep a constant water level in the sink. Together, they convert any kitchen or darkroom sink into a capable print washer. This Assembly is probably the most inexpensive way of insuring a thorough washing for all your prints.

The Kodak Automatic Tray Siphon converts any print tray into a print washer. While you're making prints, it can be used to maintain a steady flow of clean water through the rinse tray. After the prints are fixed, the



Siphon makes the same tray into a print washer. It's well made, and high in performance.

Price of the Washing Assembly is \$2.25; the Tray Siphon, \$4.50.

Carbonate, Monohydrated—

Most published Kodak formulas specify Kodak Sodium Carbonate, Desiccated. Many photographers prefer Kodak Sodium Carbonate, Monohydrated, because of its ease of handling, and formulas published in the future will specify monohydrated carbonate.

To convert an existing formula, multiply the indicated quantity of desiccated sodium carbonate by 1.17; the result indicates the quantity of monohydrated sodium carbonate to use.

New Lens For The 2A—A new lens is available for the Kodaslide Projector, Model 2A. It is a Kodak Projection Ektanon $7\frac{1}{2}$ -inch, $f/4$ —similar in design to the $7\frac{1}{2}$ -inch $f/4$ made for the Kodaslide Projector, Master Model. The Kodaslide Projector 2A may also be purchased with the $7\frac{1}{2}$ -inch lens instead of the regular 5-inch $f/3.5$.

Lab Notes—Late summer is a good time to start planning the darkroom work you'll do this fall and winter . . . and to start filling in any gaps in your darkroom equipment. For instance:

New Darkroom Apron—Are you an apron spurner? Do you like developer stains on your clothes? Or is it simply a matter of not having found a really good apron? Your attention is respectfully called to the new Kodak Darkroom Apron. It's made of tough, moistureproof vinyl plastic—not a plastic-impregnated cloth, but sheet plastic. It has a waist cord that not only

serves to tie the apron, but also does duty as a towel loop. At the bottom, a turned-up drip cuff furnishes protection from any drops of processing solution that run down the front of the apron. A utility pocket of ample size offers added convenience. Apron dimensions are 30 x 35 inches for the medium size, 36 x 45 for the large. And all edges are protected by a binding of vinyl plas-



tic. The price is \$2.25 for the medium size; \$3 for the large.

Chamois Again—Kodak Photo Chamois is again available in two sizes: 9 x 11 inches, and 11 x 13½ inches. This is an unusually fine grade of chamois, especially selected for its freedom from rough and scratchy areas. Because dirt and grit wash out readily, the material is unequalled for wiping down negatives after washing; careful workers prefer it over the traditional sponge.

Film Clips—For hanging film to

dry, regular film clips are superior to any makeshift. All the popular types of Kodak Film Clips are generally available now; see your Kodak dealer for advice on your needs.

"Dups" From Ektachrome—

It is now possible to obtain Kodachrome Duplicates and Kodachrome Sheet Film Duplicates from Kodak Ektachrome Transparencies. The prices are the same as for duplicates made from Kodachrome Professional Transparencies. Orders are handled through your Kodak dealer.

Negative Files—Orders for the new Kodak Negative Files are ahead of the production rate, but many Kodak dealers are now receiving some of the $2\frac{1}{4}$ x $3\frac{3}{4}$ -inch size. These handy, book-type files are individually boxed, hold 100 negatives each, have an index in the front, and are priced at \$1.50.

Improved Slide Box—The all-metal Kodaslide File Box, popular before the war, is back again—with improvements. The cover is now hinged at one end, with a spring catch at the other; a space for noting down the contents is provided at one end. Basic construction is still the same—strong metal with a silver-wrinkle finish, four metal separators inside to help group slides according to subject. The capacity of each box is 150 Kodaslides.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Prices subject to change without notice

Kodak



Negative on Kodak Super Panchro-Press Film, Type B

Baltimore Harbor—A. AUBREY BODINE, FPSA

EARLY morning dawn scenes with their soft, mysterious light... delicate, faint grays... half-hidden distance and vague modeling. They tempt you every time... and disappoint you, too... unless you've learned to depend on the uncanny power of

Kodak Super Panchro-Press Film, Type B

It's a "fast" film, in photographic language... but not a film just to catch the whiz of a ball game. You need high film speed for these scenes of quiet beauty in sparse morning light... where you must sharpen a deep field, and stop action, too... but you also need fine

all-round quality. More and more, distinguished amateurs are taking a tip from the press photographer... going after the hard ones with the newsman's favorite—Kodak Super Panchro-Press, Type B... Eastman Kodak Company, Rochester 4, N. Y.

Kodak Verichrome (rolls, packs)—fast, orthochromatic, for general outdoor use, and for Photoflash photography.



Kodak Infrared (rolls, sheets)—for dramatic effects. In landscapes, produces detail ordinarily obscured by distant haze.



Kodak Super Ortho-Press (sheets, packs)—fine, fast ortho material. Especially suitable for close-up flash shots.



Kodak



Photo by A. W. Clayden

HAVE YOU EVER PHOTOGRAPHED *Black Lightning?*

BY ALEXANDER NIKLITSCHek JR.

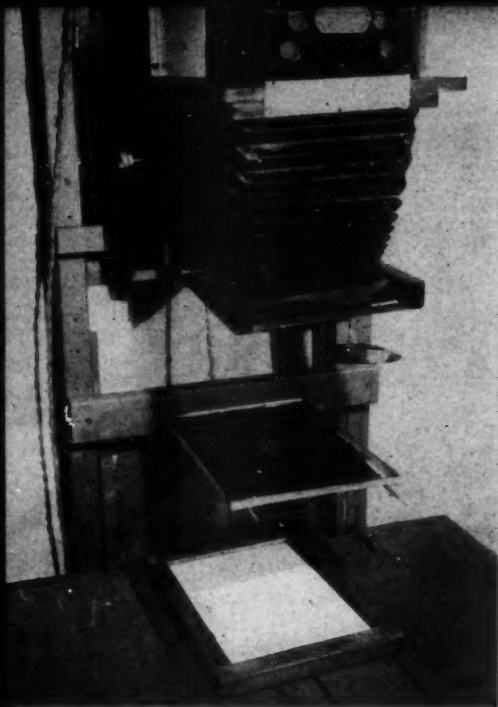
YOU CAN PHOTOGRAPH a thunderstorm at night by simply opening the lens of your camera and pointing it in the direction where the most lightning is expected. Wait for a strong flash, then change the plate or roll the film to the next picture. That's all there is to it.

In 1899 an American meteorologist named Clayden took pictures in this manner and made a puzzling discovery. Lightning, in photographs, is usually shown as a brilliant white-branched or river-like

bent ribbon in the dark sky. In some cases Clayden found deep black lines beside the bright lines in the gray sky. This discovery caused considerable excitement for it appeared that "black lightning" existed, not visible to the human eye, but subject to capture by sensitive photographic emulsions.

Later this theory was abandoned when it was noticed that black lightning was associated with a peculiar action on the

(Continued on page 143)



SANDBOX VIGNETTES

BY E. R. TRABOLD

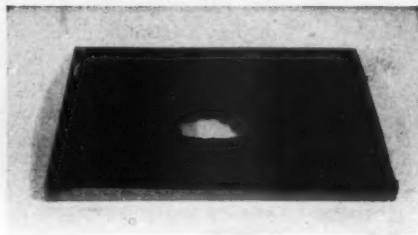
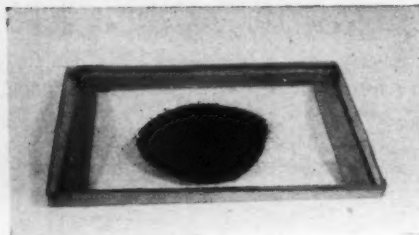
THE USE of a sandbox in making vignettes is an old idea — yet many amateur photographers have never been introduced to several unique advantages the sandbox has to offer over other vignetting methods.

One of its prime advantages, of course, is the ease with which the sand (actually smalts) can be arranged in any desired shape. Instead of fussing with blades of

cardboard or cello material, you simply poke a hole in the sand of the vignetting shape and size you want. For enlarging, the sandbox can be supported above the paper easel in such a way as to control the amount of "play" used to avoid printing in sharp edges. With this set-up, you can turn out as many duplicates of a print as desired—in all of which the vignetting will be consistent.

CLEAR GLASS is taped over a hole cut in a shallow box to make the sandbox. Painter's smalts are preferable to actual sand.

WHEN the smalts have been spread evenly over the glass floor of the sandbox, simply poke out a hole the shape of the desired vignette.



To point out just one more specific advantage, the sandbox offers all kinds of possibilities to the amateur interested in double printing—printing clouds from one negative, for instance, into a landscape made from a negative lacking clouds. Ordinarily this process calls for making accurate paper or cardboard masks to be used in protecting areas which *should not* receive light while each of the two negatives are being printed in their turn. With a sandbox, mask cutting becomes obsolete—and protecting one area while another is being printed becomes both simple and precise. The simplicity is a saving in time, but the precision is what starves the darkroom wastebasket of its usual quota of ruined prints.

How to Assemble a Sandbox

Later on you may want to build a more ornate sandbox, but for testing purposes you will find that the bottom of an 8x10 film box, a clear piece of glass (window glass will do), and about 20c worth of painter's smalts will fill the bill. The smalts are available at almost any paint shop and come in various colors. Just in case you can't obtain either blue or black smalts, you can use fine sand or salt. The only objection to these is that they have a tendency to gather dampness.

Cut the bottom out of the film box so that you have a rectangular opening approximately 7x9". This will leave a 1/2" margin all around for supporting the sheet of clear glass. Fasten the glass in place with good binding tape, taking care to seal the edges so that smalts cannot work in between the cardboard margins and the glass. This done, form a shallow bed of smalts in the bottom of the sandbox and you are ready to go to work.

Contact Vignettes

For making sandbox vignettes by contact printing (using a regular printing box illuminated from the inside), begin by laying your negative on top of the printing glass and placing the sandbox over it. Poke out a hole in the sand over the face

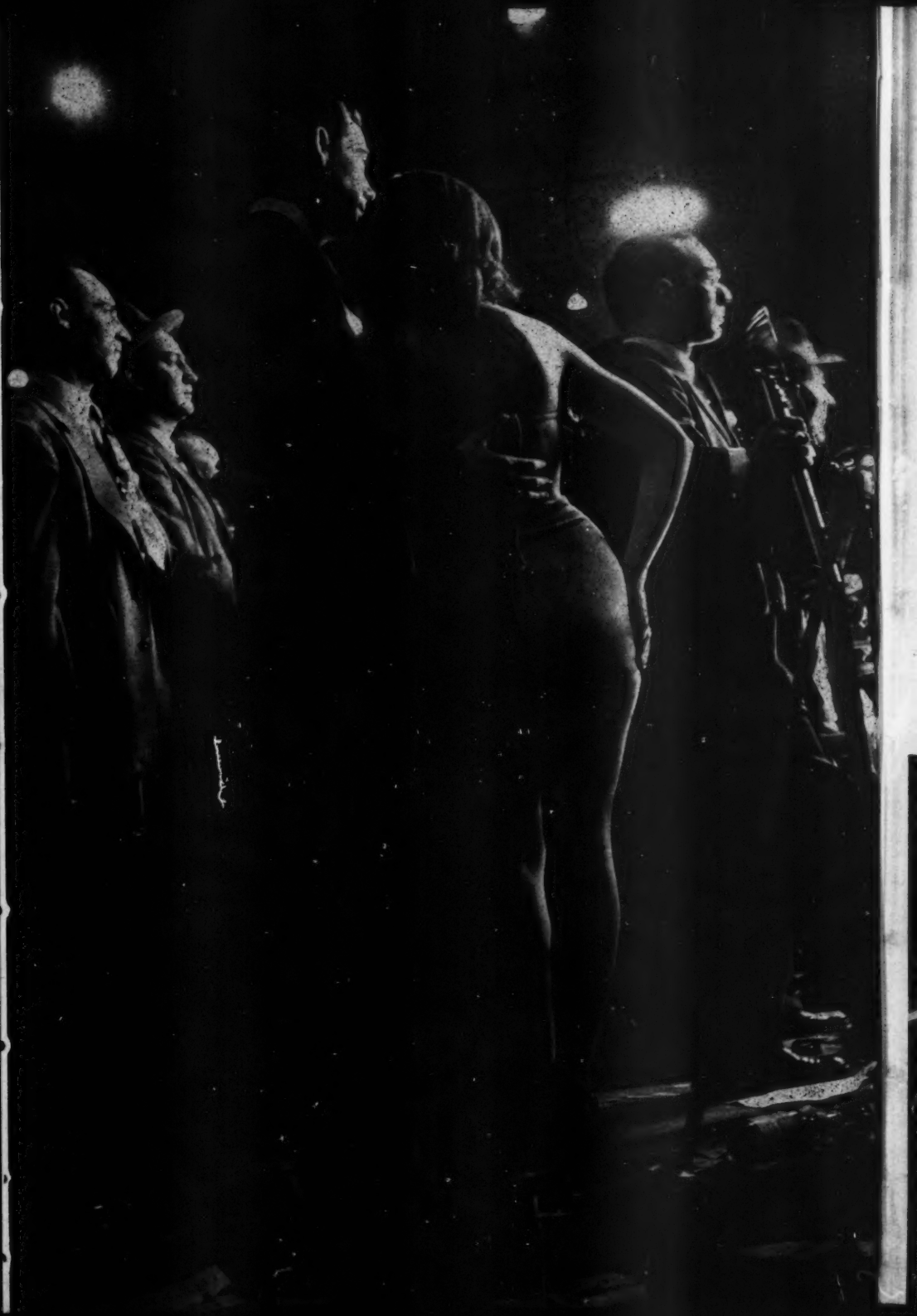


ABOVE. A negative appears like this when you look at it through the sandbox. Illumination, in this case, comes from the printing box.

BELOW. A contact print from a negative that was vignettted as shown above. Distracting backgrounds can be blocked out completely with sand or smalts. Moreover, a sandbox makes it easy to produce a number of prints having identically the same vignetting pattern.



(Continued on page 144)



With Leonard McCombe at the Carnival

By ARTHUR T. DOBBS

ILLUSTRATIONS BY LEONARD McCOMBE

L EONARD McCOMBE has come a long way since I watched him take pictures in a London hospital during the war. When I ran into him recently at the Photo Carnival in New York I decided to stay close and see what I could learn.

At an event which witnessed the greatest aggregation and expenditure of flash and photo-flood lighting in history, McCombe made not one flash. Indeed, he never uses flash and actually has that undertaking written into his contract with *Life* magazine. What is it that McCombe has got?

On the equipment side, he uses a couple of Contax II's—one with a Sonnar F 2, 5cm lens, the other a Biogon F 2.8,

3.5cm lens, and for occasional use, a tripod. In addition, he has very clear-cut views as to how his camera shall be employed. Conscious that only the camera can seize an instant in time and hold it for all the world to see, he has achieved virtuosity with that instrument. The eye of an artist, the "nose" of a newsman, the agility of an acrobat, and staying power that goes beyond belief—that, in my opinion, is the secret of McCombe's success.

A disturbing sight at the Carnival was the "copy-cat" tactics of scores who crowded wherever he took a picture. With popping flash-bulbs, they shot at the same subject, hoping, no doubt, that in

CURTAIN TIME



DELIBERATION





"HEY, POP"

NO CASUALTIES

so doing they were capturing photographic success. There must be many of those who now know differently!

But "Mac" was too busy to heed his followers. Darting here and there, worming his way through masses of people, he paused momentarily to look around as if fearful of missing something. Somehow he seemed to take command. With a polite "Excuse me" and a simultaneous shove, he cleaved through the crowds, ducked under barriers, and wriggled into favorable positions to get the shots he wanted. Never once did I hear him say that he was a *Life* photographer; and when, later, I asked him for his card, he confessed he did not have one with him. His command of a situation became increasingly evident as I tagged along. Always he was alert for "types." One distinguished-looking gentleman was just entering the restaurant downstairs, doubtless anticipating a refreshing meal. There are some photographers who would have waited patiently until their intended subject returned from his lunch; but not McCombe.

(Continued on page 134)



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HOY SHOTS

READER

*you're
OFF on the spot!*



BOOKA BENGAL

D. R. D. WADIA

NO. 10

NO. 11

CONSOLATION

SARGENT MARSH



WE WENT FISHING last April for readers' opinions on fourteen photographs (MINICAM, April, 1947, page 53). When final results had been triple-checked we found that there wasn't a single photograph among the fourteen that someone hadn't recommended for oblivion. Picture No. 10 (left) proved most popular with readers but only managed to nudge No. 11 out of first place by the narrowest of margins—1 point! A bonus goes to D. R. D. Wadia, Bombay, India, as the maker of "Booka Bengal," and another one to Sargent Marsh of Cincinnati, Ohio, for "Consolation."

WHAT DID READERS SAY?

A news photographer on the *Milwaukee Sentinel* wrote:

"I choose picture No. 10 to denounce. To me, this photo appears entirely unreal—a product of some high-priced illustration man with a chromium-trimmed studio—and gold-toner in his veins.

"Of course, being a newspaper photographer, I am biased in my selection of photographs. I admit it. I guess I lean a little towards the spectacular. And I thoroughly despise pictures that are obviously manufactured.

"The photographers on my paper are not a bunch of flash-on-the-camera artists either. We frequently employ tripods and tandem-flash lighting—with no bulb at the camera position. And we manufacture plenty of pictures. But the trick is to not let that be obvious in the finished print. We desire (and our editor insists on) spontaneous and realistic appearing

(Continued on page 136)

A MINICAM SURVEY

ENLARGERS

SOONER OR LATER every dyed-in-the-wool amateur photographer, given half a chance, decides to jilt the corner drugstore by buying an enlarger and setting up his own darkroom. This decision made, the question that plows the deepest furrows in the amateur's forehead is: "*which enlarger shall I buy?*"

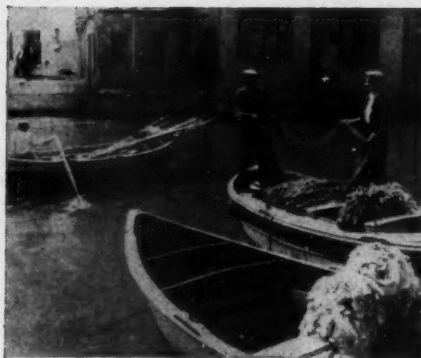
With the idea of helping prospective buyers make a wise decision, MINICAM asked all American enlarger manufac-

turers to cooperate by supplying photographs and data on their products. The results of the survey are compiled in this article, but before digging into the specifications of individual enlargers, there are several points that a buyer should consider carefully before he sets out on a shopping tour.

The first factor, of course, is the price. Only you can decide what you need and can afford to pay for your enlarger. The

THERE IS MORE to enlarging than simply "blowing up" images. Here the square composition rendered by a negative (inset) has been changed to more pleasing rectangular composition through enlarging. *Photo by George Hoxie, Rolleiflex, Ansco Supreme film.*





COMPARISON PRINTS show what happens to the light distribution when the recommended size of condensers is not used. The photo at left was made using a 3-inch projection lens with condensers of 6½ inches in diameter. Notice that the illumination has "fallen off" at

the corners and the print is consequently lighter in those areas. Same scene, right, was enlarged with a projection lens of 6 inches with the recommended 6½-inch condensers. Since the latter represents a normal combination, this resulted in a satisfactory print.

word *need* is important. If you have a \$10 camera, like to take snapshots, and want to putter with enlarging for the fun of it, don't buy a \$100 enlarger. Buy something inexpensive. If you have a camera with a fine lens and must have top-quality pictures to be happy, buy an enlarger with qualities on a par with those of your camera. *Never* mate a good camera lens to a poor enlarging lens, or to an enlarger with an inferior illumination system. They'll have a mis-carriage.

The size of negative your camera produces is another factor to be considered in choosing an enlarger. There is a size of enlargers made to accommodate practically each size of negatives, and the two should be matched for convenience in printing. If you own several cameras which produce negatives of different sizes, you will save money by buying an enlarger to accommodate the *largest* negative size needed.

When the range of negative sizes is comparatively large, say from 35mm to to 4" x 5", to use only one enlarger will mean that two enlarging lenses will be necessary. If the enlarger is the condenser type (to be discussed specifically later), two sets of condensers will also have to be used since for each focal length enlarging

lens there is an optimum condenser size. Condensers with a diameter of about 6½ inches, for example, are recommended for 4" x 5" negatives, 5-inch condensers for 2¼" x 3¼" negatives, and 3-inch condensers for 35mm negatives. These specific combinations, with the appropriate enlarging lens, must be used if absolutely even illumination is to be attained. An enlarger with a double set of condensers and lenses, however, will still be less expensive than two separate enlargers.

Illumination Systems

When photographers discuss enlarger illumination systems, one of the questions most frequently asked is "Which is best—condensing or diffusing illumination?"

Before we begin to gnaw on that problem, let's make sure we know the difference between these two popular types of illumination.

In enlarger design it is essential that provision be made for the entire negative to be evenly illuminated. The diffusion enlarger takes care of this by means of a piece of ground glass located just above the negative carrier. In some enlargers this glass is sand-blasted so that it is less translucent at the center than at the edges. The purpose of this is to insure

even illumination. The light from the enlarging lamp striking the glass is diffused before it reaches the negative which accounts for the term "diffuse illumination." The so-called "cold-light" enlargers are also diffusion types; these will be discussed in a later paragraph.

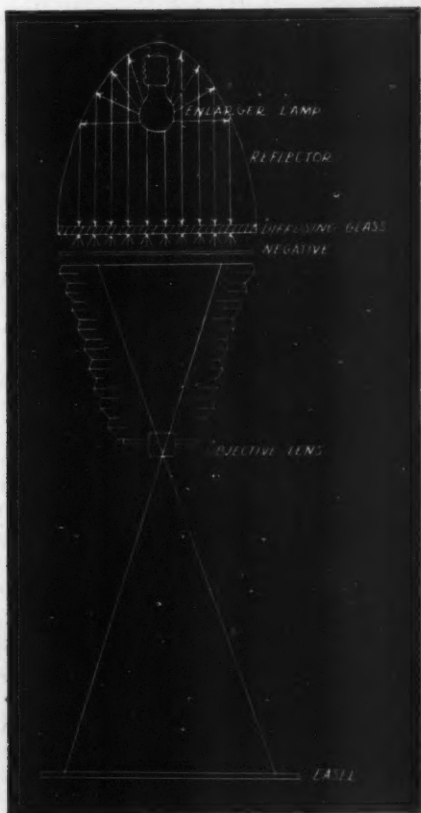
Condenser enlargers, as the term implies, usually have two plano-convex condensing lenses that collect the light from the enlarging lamp and bring it to a focus in or near the enlarging lens. The condensers are placed with their curved sides facing each other as indicated in the accompanying diagram, and the negative is positioned as close as possible to the bottom condenser to help insure even,

over-all illumination. Generally, the focal length of the condensers is about equal to the focal length of the enlarging lens and the diameter of the condensers should be a little greater than the diagonal of the negative being enlarged.

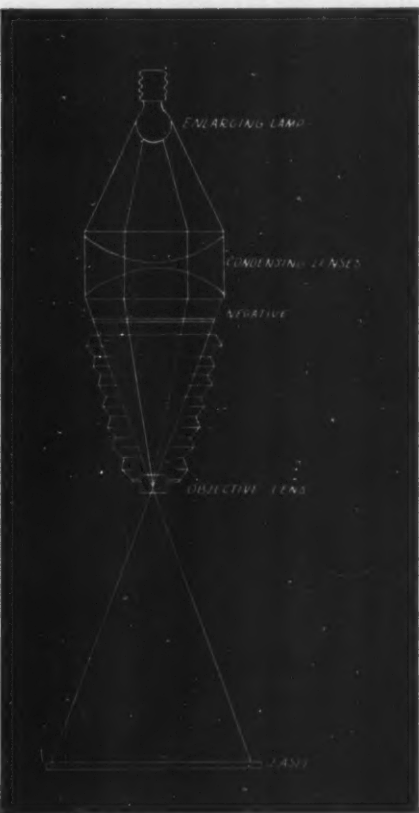
The Difference In Results

Actually, what is the practical difference between these two types of illumination systems? Does a condenser enlarger give sharper prints than a diffuser enlarger, other factors being equal? The exponents of condenser enlarger sometimes make this rather broad assertion. *Actually there is very little real difference in sharpness between the two types.* The main

1. OPTICAL SYSTEM diffusion-type enlarger.



2. OPTICAL SYSTEM condenser-type enlarger.



difference is one of contrast, condenser systems giving roughly one grade of paper harder results than diffusion systems. The amount of contrast difference cannot be stated exactly since this varies slightly from one enlarger to another as well as with negatives of different density. Increased contrast often gives an *apparent* increase in sharpness, which largely accounts for the sharpness myth of condenser-made prints.

This difference in contrast is due to the scattering effect of light by the grains of silver in the negative, particularly from the more dense portions. The scattered light is deflected by the dense shadow areas into the less dense highlight areas, diluting them, as it were, with stray light. The amount of this scattering is negligible with the condensing system; with the diffusing system it is considerable.

The difference in illumination systems has other minor effects. Dust, dirt, scratches or similar defects in a negative are more apparent when printed in a condenser enlarger. Also, the appearance of grain is slightly more noticeable. Because of the condenser system's increased contrast, however, negatives to be used in a condenser enlarger can be developed to a slightly lower gamma. Reduced gamma or negative contrast, in turn, is a help in keeping grain size to a minimum.

A number of enlargers on the market which are particularly adapted to amateur use combine diffusion plates with condensers. There are a number of variations in the design of combination diffusion-condenser enlargers. Some feature regular glass diffusion plates in addition to the condensers, others make use of opal diffused projection bulbs, and still others have the top surface of the upper condenser ground to provide a diffusing effect. Best results with combination enlargers are obtained when negatives of normal contrast are used. In other words, negatives to be used in diffusion-condenser enlargers should be of scenes having a normal range of contrasts, and the negative should receive normal exposure and development.

Cold Light Enlargers

A third approach to even illumination over the entire negative area is the use of a coiled glass tubing containing Mercury vapor that fluoresces with a "cold" illumination of from 3100K to 6500K depending upon the type of unit specified. The spiral construction of the tubing eliminates the necessity of condensing lenses but a sheet of diffusing glass is needed to even out the illumination sufficiently. The glass, therefore, classifies this type of an enlarger as a diffusion enlarger.

Cold-light illumination, being comparatively bluish, is effective on enlarging papers which are primarily and inherently blue sensitive.

The advantages of the cold light enlargers are their increased printing speed for black-and-white work, and the absence of heat produced by the illuminant. This latter feature means that no matter how long a negative might be exposed, there would be no heat to cause it to buckle or blister. It also means that no heat resisting glass is needed to protect gelatine filter-foils used in color printing.

For color work, "heatless" illumination aids in making color-separation negatives because the register of the individual negatives might be effected by a color transparency that was being constantly expanded in a warm enlarger lamp house. The color temperature, however, is somewhat higher than the 3000K for which Ansco Printon is balanced. This means that the color compensating filters recommended on the Printon package probably would not produce a correct color balance on the first attempt with the "cold" light source, and some degree of filter adjustment would have to be made.

The Enlarging Lens

Some enlargers come already equipped with lenses; the more expensive models do not. The problem here is simple; if you are a serious worker, buy the best lens you can afford. As we mentioned before, there is no point in owning an expensive camera with a lens that is the ultimate in

sharpness if negatives are to be enlarged with a lens that gives inferior results.

Some photographers hope to save money by using their camera lens on an enlarger. Sometimes this practice will produce satisfactory results; sometimes it will not. What many photographers fail to realize is this: Camera lenses have been designed to give maximum sharpness at normal working distances which are more than about seven or eight times the focal length of the lens. When used at closer distances, say about four times the focal length, as is necessary in enlarging, the fine balance of the aberrations may be altered and the lenses may not give critically sharp images. The closer the working distance, the more the definition is apt to fall off. For small diameter enlargements, the lack of sharpness may be quite serious. Lenses, therefore, have been designed to be used solely for copying and enlarging purposes in order to achieve the best possible result.

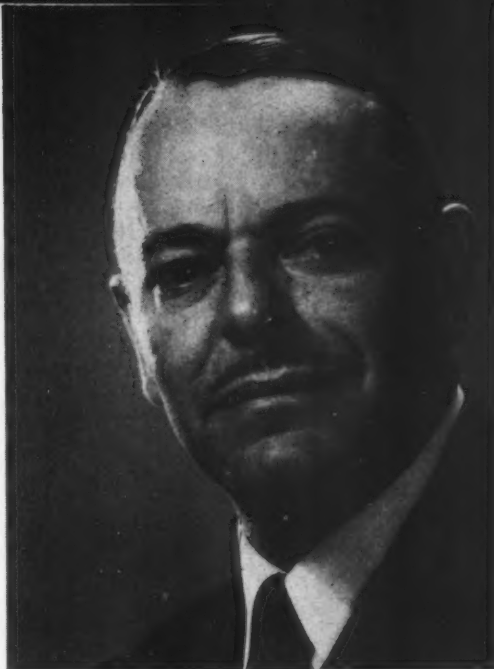
Particularly for use in color work such as making separation negatives or Printon color prints, the enlarging lens should be corrected for chromatic aberrations. If the lens is not color corrected, defects which may result are, respectively, different size separation images, and color fringes in the final color print.

How About Coated Lenses?

Should the enlarging lens be coated? This is definitely not as important as having a coated camera lens and for black-and-white work does not make much difference in the results. Direct color prints made with coated lenses may be a trifle more crisp to the critical observer, but whether the extra cost of coating is worth while is really a minor matter of personal preference.

A helpful (but not essential) feature of some enlarger lenses is a clicking arrangement by which individual diaphragm stops can be counted when working in darkroom illumination.

Other points to check when buying an enlarger are as follows:



COMPARISON PRINTS showing the printing difference between a condenser and a diffusion-type of enlarger. The magazine reproduction does not retain the apparent differences in the print but the originals showed clearly that the condenser print (above) is about a grade contrastier and a trifle more grainy than the diffusion print (below). There is no appreciable difference in sharpness.



1. *Is the enlarger steady?* There are two kinds of enlarger vibration, called "unit" vibration and "inherent" vibration. Inherent vibration is particularly bad because while the baseboard or column remain constant, the lamphouse tries to jitterbug. "Unit" vibration is an overall vibration from baseboard to lamphousing and is present to a certain extent in practically all enlargers. One way to overcome it is to clamp or screw the enlarger base to a solid support.
2. *Does the lamp house have an efficient cooling system?* Overheated negatives may buckle, or even blister. In addition, excessive heat can ruin the register of separation negatives or harm gelatine color-compensating filters that have been inserted into the optical system for color printing.
3. *Does the enlarger's design permit large prints to be made?* If the maximum height from the lamphouse to the easel is not sufficient to make a huge enlargement, is there some provision for projecting down onto the floor or horizontally against a wall?
4. *Can reductions be made?* A reduction is any print smaller than the negative size as, for example, a portrait miniature or a print for a ring or locket. To make reduced prints, the enlarger must either have a long bellows draw or an accessory extension tube.
5. *What type of negative carrier do you prefer?* In recent years there has been a tendency away from the glass-type negative carrier to the glassless variety because using two sheets of glass to hold the negative flat means four extra surfaces on which dust can collect. In addition, glass pressing on the shiny reverse side of the negative may cause annoying Newton's Rings which show up in the enlargement.
6. *Are all the parts easily accessible for cleaning?* In the course of time, dust cannot help but accumulate on the lens, negative carrier, lamp house reflector and condensing lenses and so every wise photographer cleans his equipment periodically. Condensing lenses in particular must be kept free of dust since, if present, outlines of each dust speck may be incorporated into the print just as though the dust were on the negative.
7. *What are the available accessories?* Inexpensive enlargers have none; more elaborate models have filter holders, copying attachments, interchangeable lamphouses, different types and sizes of negative carriers, and some even can double as a camera. A few models incorporate automatic focusing.
8. *Does the enlarger have perspective controls?* Tilting negative carriers and swinging lens mounts are (sometimes) very helpful in straightening out converging or diverging lines caused by taking pictures with the camera back tilted out of a vertical position. If the enlarging easel has to be tilted upward considerably, to correct perspective faults in the negative the tilting negative carrier must be used to make certain the print will be uniformly in focus.

A final word of caution: When at last you have decided which enlarger best fits your particular needs and you have it home ready to remove it from its shipping case, carefully follow the manufacturer's instructions for assembling it. Do not force the parts together; the machined parts are probably built to close tolerances and will not stand abuse. Modern enlargers are fine optical instruments which with the proper care and use should provide many years of satisfactory performance.

Enlargers Now Available

THERE is an enlarger designed to accommodate every negative size and every pocket-book. Somewhere in the following pages is a reasonably priced, dependable product that will meet your needs. It took weeks to put this survey of domestic products together. Meantime, a few changes in prices, accessories, etc.,

were made by the manufacturers. Up until press time, these changes have been incorporated in the technical data. Additional data on any enlarger listed here is available from your photo dealer, or by writing directly to the manufacturer or distributor listed in conjunction with the product that interests you.

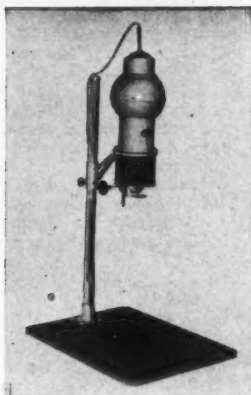
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A MINICAM SURVEY

SEPT. 1947

BACO

Negative size: Up to $2\frac{1}{4} \times 3\frac{3}{4}$. Illumination: Condenser. Lens: F:4.5 Ilex Paragon Anastigmat, or F:6.3 Ilex Paragon Anastigmat. Focusing: Manual. Accessories: Negative carriers for 35mm, $2\frac{1}{4} \times 2\frac{1}{4}$, and $2\frac{1}{4} \times 3\frac{3}{4}$ negatives. Remarks: Features include a rotating glassless negative carrier, rapid control for tilting the enlarger to a horizontal position, silver-grey hammer-tone finish, a panchromatic green baseboard and a ventilating light-tight baffle in

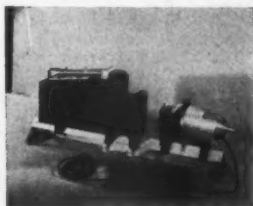


the lamp house permitting enlargements to be made directly on film without fear of fog. Price: \$86.12 to \$92.20 depending on which lens is chosen. Manufacturer: Baco Accessories Company, 5338 Hollywood Blvd., Hollywood, Calif.

CURTIS COLOR FILM ENLARGING PRINTER

Negative size: Makes 35mm transparencies into

4×5 " separation negatives. Illumination: Condenser (plastic) with 111-GE Enlarging Lamp. Lens: Lens board is threaded to take 50mm Leica lenses. 2-inch F:4.5 copying lens available. Focusing: Manual. Accessories: Curtis Voltage Regulator. Special Curtis Mask Filter. Remarks: Uses optical bench-type design, mov-

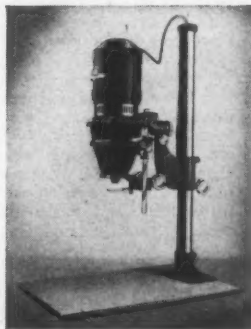


able microscope-type stage for mounting transparency, radiating fins for cooling lamphouse, heat-absorbing filter, and edge-registering device. Price: \$149.50 less lens, plus tax. Manufacturer: Curtis Laboratories, Inc., 2718 Griffith Park Blvd., Los Angeles, Calif.

DE JUR VERSATILE ENLARGER MODEL I

Negative Size: Up to $2\frac{1}{4} \times 3\frac{3}{4}$. Illumination: Condenser type using 5-inch condensing lenses. Lens: Lenses available from 2 inches to 5 inches focal length. Focusing: Dual-type manual control knobs. Accessories: Color Head for Printon, Varigam filters. Extra lens boards. Lighting unit for copying and title making. Camera back to convert enlarger into a view camera. Camera support to mount

still or ciné cameras for tabletop work. Tripod clamp for mounting "view camera" on tripod. Remarks: Features include distortion control by tilting negative carrier, ball-bearing support, counter balance, tilting of enlarger head to a horizontal position for wall projection and swinging of the enlarger head for floor projection. Price: \$118.65 with $3\frac{1}{2}$ " coated F:4.5 anastigmat lens, including tax. Manufacturer: DeJur-Amsco Corp., Long Island City, New York.



DE JUR VERSATILE MODEL II

Negative Size: Up to $3\frac{1}{4} \times 3\frac{3}{4}$ " area enlarged. Accommodates negatives to $3\frac{1}{4} \times 4\frac{1}{4}$ ". Illumination: Condenser. Lens: Lenses available from 2 inches to 5 inches focal length. Focusing: Dual-type manual control knobs. Accessories: Same as for Model I. Remarks: This enlarger has approximately the same features as



the Model I with the exception of the tilting negative carrier. It is also adaptable as a view camera. Price: \$99.00 with 3½ inch coated F:4.5 four-element anastigmat lens, tax included. Manufacturer: DeJur-Amsco Corp., Long Island City, New York.

DE JUR PROFESSIONAL ENLARGER

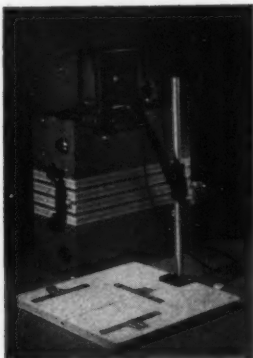
Negative Size: Up to 4x5. Illumination: Condenser. Lens: Lenses from 2 inches to 6½ inches focal length are available. Focusing: Precision manual focusing by means of friction drive. Accessories: Color Head for Printon, Varigam, etc. Copying lights which clamp to the enlarger support bracket. 3-color separation filters. Camera support. Glassless negative car-



riers. Adapter for rotating negative carriers of Versatile I and II, from 35mm to 3¼x3¼. Remarks: Can be used either vertically or horizontally. Has worm gear distortion control and rotating negative carriers. All DeJur enlargers have well-designed lamp house making possible maximum illumination for sustained periods with comparatively little heat. Price: \$166.25 with 5½" coated F:4.5 four-element anastigmat lens, tax included. Manufacturer: DeJur-Amsco Corp., Long Island City, New York.

KODAK PORTABLE MINATURE ENLARGER

Negative Size: 35mm and Bantam negatives. Illumination: Three-element condenser lens. Lenses: Lumenized 2" Kodak Enlarging Ektar and Ektanon lenses F:6.3 and F:4.5. Focusing: Enlarger lamphouse is raised by turning friction knob.



Manual adjustment for fine focusing on lens mount. Remarks: Glassless negative carrier, baseboard 13x13 inches, paper holder supplied with enlarger; carrying case included, total weight 12 lbs. Price: \$35.00 less lens, plus tax. Manufacturer: Eastman Kodak Co., Rochester, N. Y.

KODAK PRECISION ENLARGER—"A" ASSEMBLY

Negative Size: Up to 2¼x3¼. Illumination: Condensing lenses. Lenses: Lumenized Kodak Enlarging

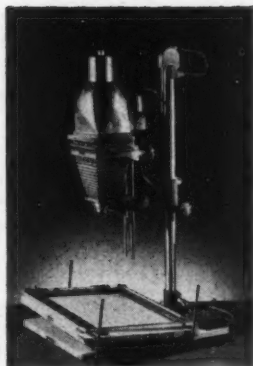
Ektar and Ektanon F:6.3 and F:4.5. Focusing: Manual friction drive mechanism incorporated in the bellows assembly. Accessories: Various sizes glassless negative carriers, roll film support cups, 35mm and Bantam transparency holders, camera back adapter for film and plate holders, ground glass focusing back, dust cover, lantern slide adapter, tripod adapter, ex-



posure meter bracket, masking paper board, and copying lights. Remarks: A precision enlarger that can be used for enlarging, copying, cine titling, general photography, making 3-color separation negatives and for photomicrography. Price: \$100.00 plus tax (less lens). Manufacturer: Eastman Kodak Company, Rochester, N. Y.

KODAK PRECISION ENLARGER—"B" ASSEMBLY

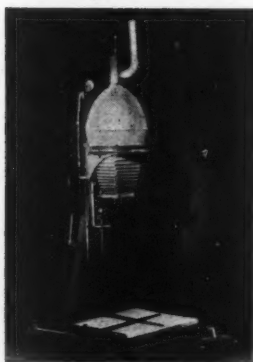
Negative Size: Up to 4x5½ inches. Illumination: Diffusion. Lens: Lumenized Kodak Projection Ektar F:4.5. Focusing: Manual friction drive mechanism incorporated in the bellows assembly. Accessories: Power cooling unit, supermatic shutter for lens, camera back adapter for Graflex or Kodak film and plate holders, ground glass focusing back, 35mm and Bantam color transparency adapter, masking paper board, tilting legs for masking paper board, tricolor filter holder, tripod



adapter, tilting lens mount, copying lights, dust cover, and exposure meter bracket. Remarks: A precision enlarger that can be also used for copying, line titling, general photography, color separation work and for photomicrography. Price: \$135.00 less lens, plus tax.

5x7 EASTMAN AUTO-FOCUS ENLARGER MODEL D

Negative Size: Up to 5x7 inches. Illumination: Diffusion type with a 500-watt Mazda projection lamp. Lens: Lumenized Kodak Enlarging F:4.5 lens, 7 1/2" focal length. Focusing: Automatic. Accessories: Reducing attachment permits the projected image to be reduced to less than half the original negative dimensions. Remarks: The automatic focusing feature greatly reduces the time for volume work. A scale on the side of the enlarger indicates the number



of diameters of enlargement from 1 1/2 to 4 times. A 17x20 easel, a diffusing disc holder and a mercury foot switch are sold with the enlarger as a unit. The overall height, fully extended, is 6'-9" with a base of 29 inches square. Price: \$345.00 with lens but less tax. Manufacturer: Eastman Kodak Company, Rochester, N. Y.

ELWOOD A M MINIATURE ENLARGER

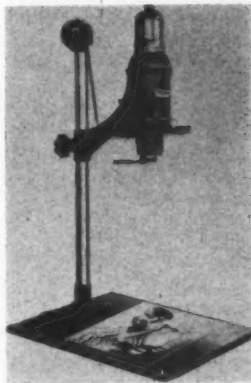
Negative size 2 1/4 x 3 3/4 inches. Illumination: Condensing reflector or double condensing lenses. Lens: Not included. Recommended lens anastigmat 2" to 4" focal length. Focusing: Manual. Double focusing arrangement, one by rack and pinion, and final adjustment by lever and cam. Accessories: Available (not included) swing tilt distortion lens board (\$10.50). Remarks: Enlarger illustrated features a 10" silvered condensing reflector for even illumination. Not illustrated is the same enlarger with a



lamphouse designed to accommodate 5" double condensing lenses instead of a condensing reflector. In printing, the detail rendered by both enlargers is the same; the contrast of the negative is slightly exaggerated with the condensing lenses. Price: Reflector type, without lens, \$48 plus tax. Condenser type without lens \$66.00. Manufacturer: Elwood Pattern Works, Inc., 325 N. East St., Indianapolis, Ind.

ELWOOD B M MINIATURE ENLARGER

Negative size: 35mm to 1 1/8 x 2 1/4 inches. Illumination: Single condenser, 100 watt opal enlarging bulb. Lens: Not included. Recommended that 2" focus lens be mounted on recessed lens board (\$2.25 extra); 3 1/2 to 4" lenses should be mounted on extension (\$2.25 extra); 3" lenses mounted directly on focusing barrel of enlarger. Focusing: Manual, threaded barrel. Accessories: Available at \$2.10 each, five sizes of metal negative carriers to be used with various negative sizes. Remarks: Enlarger features



lifting fingers which separate the film carriers so strip film can be inserted or advanced to a new frame without removing carrier from enlarger. Price: \$30 plus tax (without lens).

ELWOOD 5x7 AUTO-FOCUS

Negative size: Up to 5" x 7". Illumination: Opal enlarging bulb 200 to 500 watts, 16" silvered reflector. Lens: Wollensak F:4.5. Focusing: Automatic. Accessories: Available (not included) are a tilting and revolving lens board, \$14.25; tilting and revolving table \$18.00; camera back attachment \$25. Remarks: Automatic focusing mechanism can be disconnected by withdrawing a pin which connects the Auto-Focus mechanism behind the bel-



lows. Lens always comes back to proper place without being adjusted. Price: With lens, \$367 plus tax. Manufacturer: Elwood Pattern Works, 125 N. East St., Indianapolis, Indiana.

ELWOOD SP-2 SPECIAL 5x7

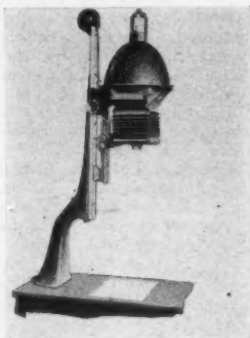
Negative size: 35mm to 5" x 7". Illumination: Opal enlarging bulb 200 to 400 watt, 16" reflector. Lens: not included. Recommended size 5" to 7" focal length. Focusing: Manual, rack and pinion. Accessories: Available (not included) Extra-length slides for increasing total height enlarger can be raised, \$6 to \$11 each; distortion lens board, \$14.25; swing tilt table for use with latter, \$18.00. Remarks: Enlarger is center-hinged for horizontal projection. Price: As described above (without enlarging lens) \$99. plus tax. With 6½" double condensing lenses instead of reflector, \$132.00 plus tax.



With 10" double condensing lenses instead of reflector, \$165.00 plus tax.

ELWOOD STUDIO ENLARGER 5x7

Negative size: 1" x 1½" to 5" x 7" (with extra carriers). Illumination: Opal enlarging bulb 100-watt, 12" reflector. Available (not included) are a distortion lens board, \$14.25; swing tilt table, \$18; set-back lens board, \$6; and extra negative carriers with various size openings, \$2.25 each. Remarks: Enlarger hinged in center for horizontal projection. Price. Without lens,



\$69 plus tax. Manufacturer: Elwood Pattern Works, Inc., 125 N. East St., Indianapolis, Indiana.

FEDERAL, MODEL 312

Negative Size: Up to 2¼ x 3¼ inches. Illumination: Diffusion but condensers are available as an accessory. Lens: F:6.3 anastigmat. Focusing: Manual micrometer focusing control. Accessories: Counterbalance for the lamphouse. Double condensers and light distribution plates. Dustless metal negative plates. Remarks: Newly designed negative carrier incorporating a color filter carrier and mask holder. The color filter holder is detachable and snaps into position above the negative carrier. A red filter holder is located beneath the enlarging lens. Baseboard is of reinforced steel and has felt pads. A new-type clutch release enables the enlarger lamphouse to be moved with



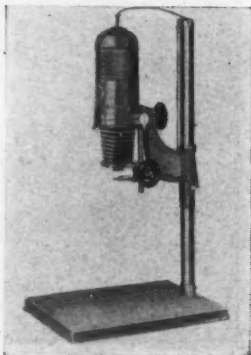
one hand. Price: \$53.99, including tax. Manufacturer: Federal Manufacturing and Engineering Co., 199-217 Steuben St., Brooklyn, N. Y.

FEDERAL, MODEL 314

Same as Model 315, but with F:6.3 lens. Price: \$76.00 including tax.

FEDERAL, MODEL 315

Negative Size: Up to 2¼ x 3¼ inches. Illumination: Double condensers and light distribution plate. Lens: F:4.5 anastigmat. Focusing: Manual micrometer focusing control. Accessories: Dustless metal negative plates. Remarks: A calibrated swivel head permits the enlarger to be tilted for correction of perspective or for use in horizontal projection. Lamphouse counterbalance is concealed in the enlarger arm. Newly designed negative carrier incorporat-



ing a color filter carrier and mask holder. The color filter holder is detachable and snaps into position above the negative carrier. Includes all other refinements listed under Model 312. Price: \$89.50 including tax. Manufacturer: Federal Manufacturing and Engineering Co., 199-217 Steuben St., Brooklyn, N. Y.

FEDERAL, MODEL 450

Negative Size: Up to 4x5 inches. Illumination: Diffusion but condensers are available as an accessory. Lens: F:6.3 anastigmat. Focusing: Manual micrometer focusing control. Accessories: Double condensers and light distribution plate. Dustless metal negative plates. Remarks: A calibrated swivel head permits the enlarger to be tilted for correction of perspective or for use in horizontal projection. Lamp-house counterbalance is concealed in the enlarger arm. Newly designed negative carrier incorporating a color filter carrier and mask holder. The color filter holder is detachable and snaps into position above the negative carrier. Includes all other refinements listed under Model 312. Price: \$112.50 including tax. Manufacturer: Fed-

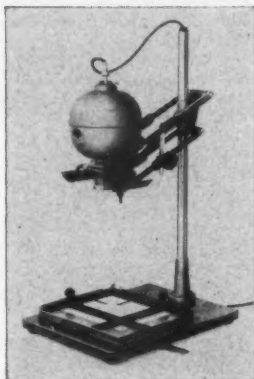


eral Manufacturing and Engineering Co., 199-217 Steuben St., Brooklyn, N. Y.

LEITZ FOCOMAT I-B ENLARGER

Negative Sizes: Up to 1 1/2 x 1 1/8 (4x4cm). Illumi-

nation: 75-watt opal enlarging lamp with condensing lens. Lens: Any Leica camera lens (except the Xenon 50mm F:1.5) can be used. Also available is special 50mm enlarging lens with click stops. Focusing: Automatic focusing from 8 to 13X magnification with parallelogram raising and lowering mechanism. Greater enlargements than 13X magnification are made through usual manual focusing. Accessories: Bakelite Light Protection Tube for the Upright; Enlarging Lens F:4.5, coated, with click stops; orange filter; baseboard and 32" upright with wiring and built-in switch. Remarks: The enlarger head tilts back for quick access to negative and condenser lens. Film troughs are mounted at each side of the enlarging head. Baseboard of laminated plywood is 16 x 21 inches and enlarger switch is built into



it. Price: \$168.00 less lens but including tax. Manufacturer: E. Leitz, Inc., 304 Hudson St., New York, N. Y.

KEYZER COLD LIGHT ENLARGER

Negative Size: Up to 4x5 inches. Illumination: Uses a Mercury vapor, fluorescent discharge illuminant in the form of a spiral of glass tubing with electrodes at opposite ends. Color temperature is 3500K. Lens: Enlarging lens must be purchased separately. Focusing: Manual, twin focusing knobs

that may be locked into position with a set-screw. Accessories: None. Remarks: 3500K illuminant emits comparatively no heat and gives increased speed for black-and-white printing. The enlarger head rotates horizontally to position the image wherever desired. The head assembly permits floor projection or wall projection and perspective correction. In addition to a tilting lamp-

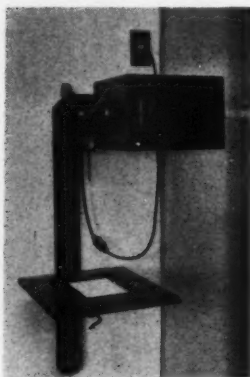


house, the lens also tilts. Bellows extension permits reduced-size prints. Color filters may be inserted in special filter tray. Price: Information not available. Manufacturer: Eastern Photo Mfg. Co., 283 Congress St., Boston, Mass.

MARFUL MODEL 44 DIRECT POSITIVE REFLECTION ENLARGER

Negative Size: No negative is used, the print being made directly from a print original. The print holder will accommodate any print size up to 4x5. Illumination: Uses 4 bayonet-type bulbs to give an even diffusion of light. Lens: 5" F:6.3 Velostigmat Enlarging Lens. Focusing: Manually operated, logarithmically calibrated focusing scale synchronized with focusing numbers in easel support. Accessories: The Marful Reducer to make reductions of any material of 12x14 inches or less to 1/4 size. Steel Enlarging Easel. Remarks: This

unusual enlarger makes true-image copies, enlargements or reductions from either a true-image or a reversed original. Copies made on direct-positive paper can be processed, ready for use, in less than 5 minutes. Price:



\$99.50 plus tax. Manufacturer: Marks and Fuller, Inc., 70 Scio Street, Rochester 4, N. Y.

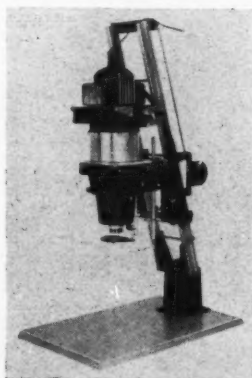
NATIONAL COLD LIGHT ENLARGER, MODEL G-33

Negative Size: Up to 4x5. Illumination: Mercury Vapor Cold Cathode Fluorescent Spiral Tube, units of either 3100° Kelvin or 6500° Kelvin. The negative carrier as well as the lens can be moved independently to obtain the sharpest possible definition with the best illumination. Focusing is manual with two large knurled knobs. Accessories: Interchangeable negative carriers of glassless type. Remarks: Oversized baseboard of laminated hardwood. Two sets of bellows are used, divided by the negative carrier stage. The negative carrier can be tilted for distortion control. The enlarger assembly may be swung for floor projection or for wall projection. Removable lens-board. A double negative carrier provides a space for using color compensating filters as well as for the negative. Price: \$139.50 less lens, including tax. Manufacturer: National Instrument Corp., Bellaire Blvd., Houston, Texas.



OMEGA D-II

Negative Size: Up to 4x5. Illumination: Condensing system. Lens: Lenses may be purchased separately. Focusing: Rack and pinion with friction stop. Accessories: Extra lens boards for many popular types of cameras. Auxiliary condensers. Negative holders for various size negatives. Extension attachment for reduction prints. Horizontal projection attachment. Micro attachment. Copy attachment (cassettes holder, including ground glass). Color head. Transparent dustcovers. Portrait grid attachment. Remarks: Rigid, balanced construction, dustless negative carriers and needle sharpness typify this



excellent enlarger. Price: About \$186.00 including tax, without lens. Manufacturer: Simmon Brothers, Inc., 37-06 16th St., Long Island, N. Y.

PECO, MODEL 1A and 1B

Negative Size: Up to 2 1/4 x 3 1/4 inches. Illumination: Diffusion (1A). Double condensers (1B). Lens: Ilex F:6.3 3 1/2-inch lens (1A). Ilex F:4.5 3 1/2-inch lens (1B). Focusing: Manual. Accessories: 4 1/2" condenser set. Heatproof glass. Ansco color filter sleeve holder. Remarks: The large metal base plate is welded permanently to the post. Spring tension precludes possibility of sudden movement of enlarger arm. 360° movement of head. Projection on either wall or floor. Interchangeability of condensers, negative carriers and lens



boards. Non-actinic red filter under lens. Dustless negative carriers or glass book type. Double extension bellows permitting 1 to 1 projection ratio. Spun polished aluminum lamphouse ventilated and filled with light deflector. Price: Model 1A, \$65.95 with lens; Model 1B, \$89.00 with lens. Manufacturer: The Photographic Enterprises Co., 118 MacDonald, Winnipeg, Canada.

PHOTO-SPHERE SENSOR ENLARGER

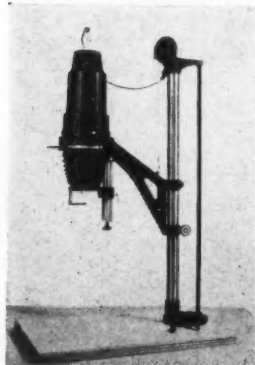
Negative size: Up to and including 3 1/4 x 4 1/4". Illumination: Opal glass diffusion type with G. E. 213 opal enlarging bulb. Lens: Ilex F:6.3, 3 1/2" focal length anastigmat with built-in iris diaphragm. Remarks: The enlarger is built of welded steel, crackle enamel finished; the dome of the enlarger is satin finished spun



aluminum; negative holder is of the glassless type, heavily chrome plated; the enlarger may be used for reductions and contact prints without any extra attachments; it comes fitted with a set of five cardboard masks for negatives from 35mm to full aperture. Price: \$39.87 including tax. Manufacturer: Photo-Sphere Sales Co., 121 Broad St., New York 4.

PRINTEX 4x5 ENLARGER

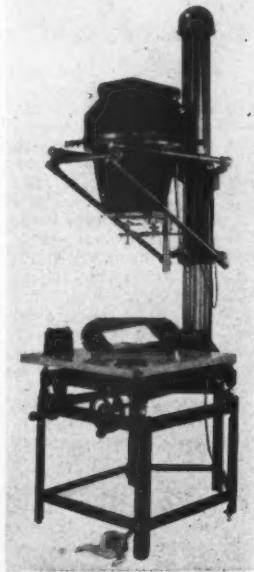
Negative Size: Up to 4x5 inches. Illumination: Double condensing lenses. Lens: Lens must be purchased separately. Focusing: Sliding, quick focus arrangement with micromatic control and positive locking device. Accessories: Glassless negative carriers for small-size negatives. 35mm attachment converting enlarger for miniature work. Remarks: Adjustable light source to eliminate "hot spots." Rotat-



ing glassless negative carrier. Counterbalancing steel tension tape for smooth operation. Provision for color separation filters. Made of aluminum and stainless steel throughout. Price: \$166.00 including tax, without lens. Manufacturer: Printex Products, 21 East Villa St., Pasadena, Calif.

SALTZMAN 30W (5x7), 30WA (8x10), 30WR (5x7)

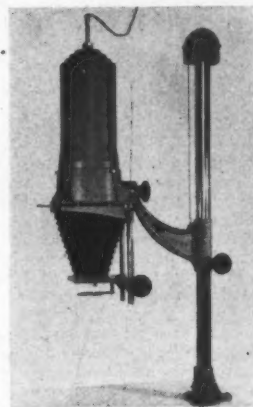
Negative Size: These enlargers are built alike basically and vary only in the size of the negative that can be accommodated, the weight and the space required. Illumination: Mercury vapor type that is about 5 times faster than a 1000-watt Mazda lamp and as cool as a 300-watt lamp. Fluorescent unit is optional. Lens: Lens is purchased separately. Focusing: Focusing is effected by two substantial handwheels which operate lens and enlarger height through gearing and can be locked in position. Accessories: Saltzman enlargers are sold as complete units. Remarks: These enlargers are the most versatile and most highly precisioned on the market. They are primarily for the professional, com-



mercial or industrial photographer. Price: Prices are from \$791.25 to over \$3,000. Manufacturer: J. G. Saltzman, Inc., 480 Lexington Ave., New York 17, N. Y.

SKYVIEW, MODEL DGE

Negative Size: Up to 4x5. Illumination: Condenser type illumination.



Lens: Must be purchased separately. Wollensak Enlarging Velostigmat at additional cost. Focusing: Double guide rods assure rigidity. Machine cut rack and pinion gear type. Accessories: Additional glassless negative carriers in various sizes. Remarks: 300° arc revolving negative carrier. Accommodates Graphic-type lens board. Moisture-proof. Fabricoid bellows. Counterbalanced with stainless-steel spring. Swivel housing arm, with distortion control and wall projection. Price: \$125.00 plus excise tax. Manufacturer: Skyview Camera Co., Olmsted Falls, Ohio.

SOLAR, MODEL 120

Negative Size: Up to 2 1/4 x 3 1/4 inches. Illumination: Condensing system. Lens: Optional. Focusing: Manual "micro" focusing with large plastic handwheel. Focusing track is geared and channeled to maintain perfect alignment of lens front. Accessories: Same as for Solar Autofocus. Remarks: Counterbalanced lamphouse.



Extra long bellows. Instantly convertible for vertical or horizontal projection. Side swing for distortion correction. Interchangeable lenses and lens boards. Baseboard and upright designed to be used also as a copy stand. Camera mounting bracket. Can be used for general photography or for photomicrographic work. Price: \$64.17 including tax (less lens). Manufacturer: Burke and James, Inc., 321 S. Wabash Ave., Chicago, Ill.

SOLAR, MODELS 57- and 45C

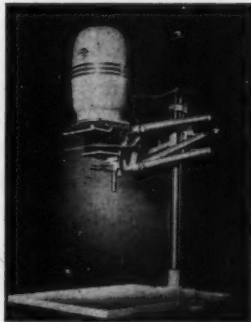
Negative Size: Model 57, up to 5x7 inches; Model 45C, up to 4x5 inches. Illumination: Model 57, diffusion; Model 45C, condensing lenses. Lens: Optional. Focusing: Manual focusing with hand plastic wheel. Focusing track is geared



and channeled to maintain perfect alignment of lens front. Accessories: Same as for Solar Autofocus. Remarks: Vertical or horizontal projection. Conversion to a view camera. Removable lens board. Wide span double adjustable bellows. Dustless negative carriers. Counterbalanced lamp-house. Price: Model 45C, \$140.00 including tax (less lens); Model 57, \$84.59 including tax (less lens). Manufacturer: Burke and James, Inc., 321 S. Wabash Ave., Chicago, Ill.

SOLAR AUTOFOCUS

Negative Size: Up to 2 1/4 x 3 3/4 inches. Illumination: Condensers. Lens: 3 1/2" F:4.5 Wollensak Raptar Enlarging Lens, coated.



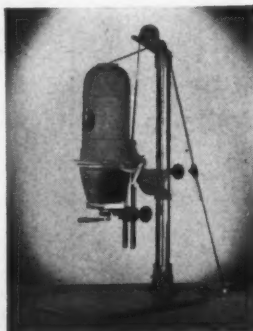
MODEL 45 MASTERCRAFT ENLARGER (SUNRAY)

Negative Size: Up to 4x5 inches. Illumination: Condensing or diffusion type. Lens: 135mm, F:4.5 Wollensak coated lens. Focusing: Manual precision focusing. Remarks: Interchangeable lens boards. Glassless negative carriers. Counter balanced spring. Price: \$129.38 without lens, including tax; \$174.80 with lens, including tax (slightly higher west of Rockies). Manufacturer: Sunray Photo Co., 295-309 Lafayette St., New York, N. Y.

Focusing: Fully automatic with a focus lock and a magnification scale. Accessories: Extra negative carriers in various sizes. Camera back, 2 1/4 x 3 3/4. Diffusion disc. Heat-absorbing filter and set of tri-color filters for color separation work. Remarks: Interchangeable lenses and control cam. Dustless negative carriers. Table switch. Red, non-actinic baseboard. Price: \$163.83, with lens, tax included. Manufacturer: Burke and James, Inc., 321 S. Wabash Ave., Chicago, Ill.

MODEL D ARNOLD ENLARGER (SUNRAY)

Negative Size: Up to 2 1/4 x 3 3/4. Illumination: Condensing system. Lens: 3 1/2-inch F:4.5 lens. Focusing: Manual precision focusing with special pressure pin





NEW, DIFFERENT 1947 GRAFLEX PHOTO CONTEST

\$5,000.00 **TOTAL CASH PRIZES**
FOR SPECIFIC CONTEST GROUPS!

	A GROUP	B GROUP	C GROUP	COLOR SECTION
FIRST PRIZE	\$250	\$500	\$300	\$500
SECOND	150	250	250	250
THIRD	100	150	150	150
20 HONOR AWARDS—EACH	25	25	25	...

NEW *Pacemaker* SPEED GRAPHIC

See this remarkable all-new **SPEED GRAPHIC** . . . the last word in precision workmanship . . . the ideal camera for taking those prize-winning shots! Available now in 2 1/4x3 1/4 and 4x5 film sizes (soon available in 3 1/4x4 1/4)—new **SPEED GRAPHICS** and new **Crown GRAPHICS**—the ultimate in functional versatility!

NEW *Pacemaker* Crown GRAPHIC

Designed for those who demand all the features of the famous **SPEED GRAPHIC** but do not require the added versatility of the all-new focal-plane shutter.

Don't wait another day . . . enter this great new contest now. Just step into your nearest Graflex Dealer for your entry blanks. Submit up to 10 black-and-white and five color entries!

CLASSIFICATIONS

A. Teen-age photographers—all who will not have reached their 20th birthday by Oct. 1, 1947.

B. Non-professional photographers—all who earn less than half their annual income from the sale of their pictures.

C. Professional photographers—all who earn the major part of their income through photography.

Color Section: Open to all groups.

Press Award—\$300.00—open to all groups. Any photograph published in a newspaper or national magazine between Oct. 1, 1946 and Oct. 1, 1947 is eligible.

Entries must have been taken with Graphic, Graflex, Crown or Century cameras . . . anywhere in the world . . . between Oct. 1, 1946 and Oct. 1, 1947. Post-marked not later than midnight Oct. 1, 1947. In case of ties duplicate prizes awarded!

**GET YOUR
ENTRY FORMS
AT ANY
GRAFLEX
DEALER!**



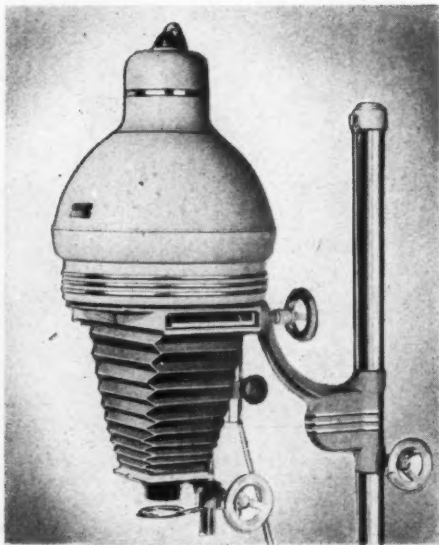
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SOLAR LEADS THE FIELD IN VALUE!

THIS great Solar family of Enlargers brings to the amateur and the professional operator the finest in projection printing equipment. Designed by experts to give you prints rich in detail and pictorial quality.



THE SOLAR AUTOFOCUS

FOR NEGATIVES UP TO 2 1/4 x 3 1/4 INCHES

The ultra modern member of the Solar Enlarger group. Brings you automatic focusing at its best. The precision mechanism of this new Solar gives you positive, never failing focus. Run the lamp house up or down—for little enlargements or big enlargements—and always the focus remains sharp. You're never faced with make-overs because of out-of-focus prints.

NO OUT-OF-FOCUS PICTURES

Think of the convenience that automatic focusing brings you. Just insert the negative, adjust the lamp house for size of print and expose. That is all there is to it. And this new Solar brings you other newsworthy features, such as a unique focus lock that holds the lamp house in any given position for print after print.

AS MODERN AS TOMORROW

The Solar double condenser optical system assures prints of fine detail and contrast . . . with ample light to permit use of the slower enlarging papers. The Solar Autofocus is now available from your dealer. If your dealer cannot supply, write direct to the manufacturer, Burke & James, Inc., 321 So. Wabash Ave., Chicago 4.

With 3 1/2 inch
F:4.5 Lens
Each

\$139.50

TAX
EXTRA
\$23.86

THE SOLAR MODEL 45C

FOR NEGATIVES UP TO 4x5 INCHES

The advanced amateur and professional studio worker who uses the larger negative size will appreciate the many fine features of this professional type enlarger. It incorporates in its design every essential feature for fine pictorial projection printing. Its many refinements include such features as a dustless negative carrier—extra long bellows—interchangeable lens board—counter-balanced lamp house—non-actinic red baseboard.

CONDENSER LIGHT SYSTEM

The highly efficient light and optical system of the 45C enlarger employs large double condensers to concentrate the light rays through the negative. This concentration of light passing through the negative in a converging cone retains in the print the fine sharpness and detail of the negative. It also improves contrast because the light travels in a straight beam rather than a diffused beam. It is ideal for studio use on both portrait and commercial subjects. It is recommended for the advanced worker for producing salon type prints. The model 45C is now available from your dealer. Additional information may be had by writing the manufacturer, Burke & James, Inc., 321 So. Wabash Ave., Chicago 4.

Less
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Each

\$120.00

TAX
EXTRA
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PREFERRED BY ALL ADVANCED WORKERS

THERE is a Solar Enlarger for every enlarging need—for negatives from 35mm up to 5x7 inches. Thousands of Solars are now in use—they have earned their reputation in amateur and professional darkrooms from coast to coast.



THE SOLAR MODEL 120

FOR NEGATIVES UP TO 2 1/4 x 3 1/4 INCHES

The Solar Model 120 Enlarger has stood the test of time. Thousands of them are serving in amateur darkrooms—in camera clubs—photo finishing plants and professional studios. The simplicity of its design makes successful enlarging, easy as contact printing . . . and its popular price makes it possible for every amateur to enjoy the added pleasure and satisfaction that comes with the making of "Blue Ribbon" enlargements.

The Solar 120 with its double condenser optical system, sends a direct ray of light through the negative onto the enlarging paper. All the detail that is in the negative will be faithfully transmitted to the paper.

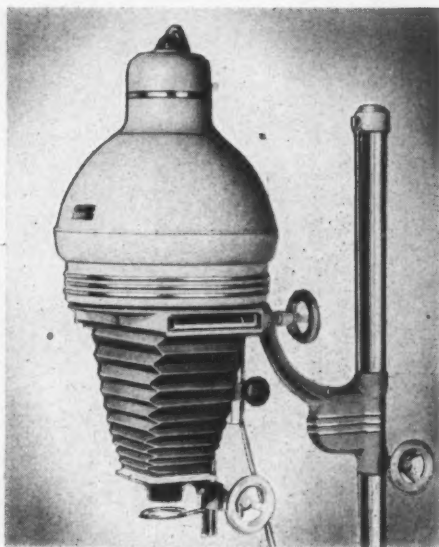
EASY TO OPERATE

With a Solar 120 in your darkroom you should get perfect enlargements right from the start. Increased production has enabled all dealers to stock this model. Ask your dealer to show it to you and explain its many fine features. If your dealer cannot supply it, write direct to Burke & James, Inc., 321 So. Wabash Ave., Chicago 4.

Less
Lens
Each

\$55.00

TAX
EXTRA
\$9.17



THE SOLAR MODEL 57

FOR NEGATIVES UP TO 5x7 INCHES

Designed for and used by the professional worker and studio operator who are called upon for projection prints from all types of negatives. It features a perfected bi-plane diffusion light system that brings out in full value the complete tone scale of the negative, resulting in prints of full contrast and sharp detail.

FOR PROFESSIONAL WORK

To provide the flexibility required for professional work the model 57 is fitted with double adjustable bellows. They may be telescoped to permit work with a 2 1/2 inch lens or extended to use lenses up to 8 1/4 inch focus—an overall span of 12 inches.

UNIFORM LIGHT SPREAD

With the Solar 57, enlargements of practically any size can be made. All movable parts operate on oversize bearings—and adjustments once made, remain constant. Your dealer has the Solar 57 in stock or he can get one for you. If for any reason he cannot supply you, write direct to Burke & James, Inc., 321 So. Wabash Ave., Chicago 4.

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Each

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\$12.09



AXEL'S ANGLES

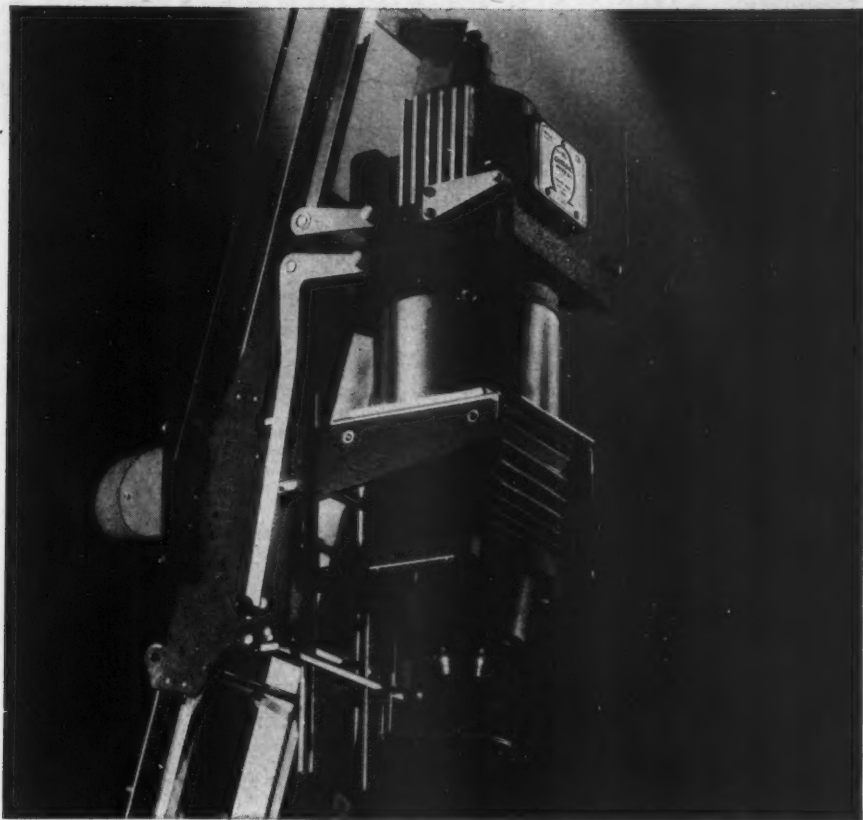
A monthly discussion of pictures by **AXEL BAHNSEN, A.P.S.A., F.R.P.S.**

A GAIN I would like to emphasize that there is a certain time of day when conditions are such that any inherently good scene (our illustration, for example) is "right" for producing a magnificent photograph instead of just a good picture, technically speaking.

In this photograph the light is coming very strongly from the right. Had the negative been exposed when the sun was over the bridge in such a position as to throw the face of the bridge into shadow

while highlighting the beautiful curving lines at the right, the opening in the archway would be brought into prominence. This would give the picture a depth and beauty it can only hint at in the illustration. The merger, or meeting of the curves with the right side of the print, is very disconcerting. By cutting off about half an inch from the right-hand side of the print, the picture would be greatly improved.

(Continued on page 130)



THE LAST WORD IN ENLARGERS

You can be sure that all the brilliance, all the color and detail of your negatives are reproduced when you use an Omega D II enlarger.

The Omega D II is a *precision* instrument—built as carefully as a fine camera. It is designed for rapid, accurate printing—and a *lifetime* of rugged service. Amateur and professional photographers alike prefer its compact construction and flexibility.

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USEFUL LENS FORMULAS

by

Ralph Haburton

With the following formulas it is possible to solve most of the optical problems that may confront you in your photographic work. Explanations and examples are given for determining: Focal length of any lens; the amount of lens extension or bellows extension needed to focus any object; the magnification of the object; and the effect of supplementary lenses.

The symbols used in the formulas are:

- F Focal length of the lens.
- f Relative aperture or speed of the lens, also known as the "F" number.
- m Magnification. For camera lenses, "m" can usually be expressed as a fraction. If an object is 100 inches wide and its image on the film measures 1 inch, $m = .01$.
- o Object distance, roughly the distance between the camera and the subject.
- i Image distance, roughly the distance between the lens and the film when sharply focused.
- x Lens extension from infinity, therefore also the distance between a point on the focusing scale and the infinity mark.
- H Hyperfocal distance, which is the nearest distance in sharp focus when the camera is focused on infinity.

The basic formulas are:

1. Where F is the focal length of the lens, o is the object distance and i the image distance:

$$\frac{1}{F} = \frac{1}{o} + \frac{1}{i}$$

2. Where "m" is the magnification, the image distance is expressed:

$$i = m \cdot o$$

3. The image distance expressed in terms of magnification "m" and focal length "F" is:

$$i = F (m + 1)$$

4. Similarly, the object distance is:

$$o = F \left(1 + \frac{1}{m}\right)$$

5. The total distance between object and image is:

$$o + i = F \left(m + \frac{1}{m} + 2\right) = F \frac{(m + 1)^2}{m}$$

6. To determine the distance focused on when the lens is moved (racked out) a distance "x" forward of its infinity position:

$$o = \frac{F^2}{x} - F$$

7. To determine the distance "x" a lens must be advanced to focus on the distance "o":

$$x = \frac{F^2}{o - F}$$

8. If a supplementary lens with a focal length F_1 is placed a distance "d" away from a lens with a focal length F_2 and F is the resulting focal length:

$$\frac{1}{F} = \frac{1}{F_1} + \frac{1}{F_2} - \frac{d}{F_1 F_2}$$

Usually the lenses are placed so close together that "d" is small and the last term can be disregarded, in which case:

$$\frac{1}{F} = \frac{1}{F_1} + \frac{1}{F_2} \text{ approximately.}$$

9. To determine the setting on the focusing scale o, when a supplementary lens with a focal length of F_1 is used to focus on an object at a distance o_1 :

$$o = \frac{F_1 \cdot o_1}{F_1 - o_1} \text{ approximately.}$$

10. To determine the distance o_1 in sharp focus when the scale is set at o and the supplementary lens has a focal length F_1 :

$$o_1 = \frac{F_1 \cdot o}{F_1 + o} \text{ approximately.}$$

11. The effective aperture f_1 of a lens is less than the marked aperture f when the lens is not focused at infinity.

$$f_1 = f \left(\frac{F + x}{F}\right) = f \cdot \frac{i}{F}$$

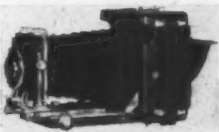
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and construction . . .

Professional and amateur photographers hail the Busch Precision Pressman as the first really new press camera in many years. This overwhelming acceptance is based on new, improved features in performance and design available only in the Busch Precision Pressman.

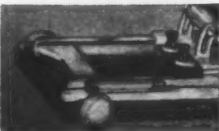
PRECISION-MACHINED CASTINGS . . . NOT STAMPINGS. 96% of the metal parts of the Busch Pressman are cast of light, durable metal and then precision machined to fit to micrometric accuracy. Metal that accepts stamping is soft enough to gradually lose shape and fit. Wherever possible, stampings have been avoided in the Busch Precision Pressman. This construction feature assures perfect picture-taking for years under the most arduous conditions.



EXTRA-LONG BELLOWS EXTENSION . . . The bellows of the Busch Precision Pressman can be extended farther than any other press camera of similar film size. Extra-long bellows extension permits close-up work without changing lens or adding supplementary lenses. With the bellows fully extended, the camera can be brought as close as six inches from the subject while still retaining sharp focus on the ground glass. Another feature found only in the Busch Pressman!



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PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

12. The hyperfocal distance H can be determined by:

$$H = \frac{1720F}{f}$$

The table of hyperfocal distances given below is based on this formula. For less critical work use:

$$H = \frac{1000F}{f}$$

This can be approximated by multiplying distances in the table by 0.6.

Several of these formulas can be used to determine the focal length of an unmarked lens. This operation is somewhat easier to perform if the lens can be fitted to a camera with a ground glass and double extension bellows; but if equation (5) is used, this measurement can be made whether or not a ground glass is available.

The value of "m" is the ratio between the image and object sizes, with the image size either measured on the ground glass or on the negative. When the ground glass is used, "m" can be pre-selected. If, for instance, $m = 0.1$ is used, a 30-inch object would measure 3 inches on the ground glass, and equation (5) could be reduced to $o + i = 12 \div 1F$. If the distance between the 30-inch object and the film was 5 feet 5 inches, or 65 inches, the focal length would be 5 inches.

To determine the nearest object that can be brought into focus, use equation (6). If the focal length of the lens is 4 inches, and the lens can be extended 1 inch forward of the infinity position:

$$o = \frac{F^2}{x} - F = \frac{16}{1} - 4 = 12,$$

and any distance between one foot and infinity can be covered.

Focusing scales can be constructed by using equation (7), since "x" in this equation is the

distance between the infinity mark on the scale and the mark for the desired distance. Suppose a scale is to be constructed for a 5-inch lens with scale markings at 5, 7, 10, 15, 20, 30, 40, and 50 feet. A table like the one below should be made up, using this formula:

$$x = \frac{F^2}{o - F} \text{ with } F = 5, F^2 = 25.$$

o ft.	o inches	o - F	x
5	60	55	.455
7	84	79	.317
10	120	115	.217
15	180	175	.143
20	240	235	.106
30	360	355	.070
40	480	475	.053
50	600	595	.042

The focusing scale can either be drawn directly, with each mark spaced from the infinity mark by the distance shown in the fourth column, or it can be made ten times that size and reduced photographically.

To determine the nearest distance that can be focused when a supplementary lens is used, apply formula (10). If the supplementary lens has a focal length of 40 inches, which is the approximate focal length of lenses marked +1, and the nearest point on the present scale is 5 feet ($o = 60$ inches):

$$o_1 = \frac{F_1 \cdot o}{F_1 + o} = \frac{40 \cdot 60}{40 + 60} = \frac{2400}{100} = 24$$

the supplementary lens will focus any object between 24 inches and its own focal length, 40 inches. Each mark on the focusing scale can be re-calibrated by equation (9).

In any of the formulas given it is important to convert all measurements to the same unit; for instance, if the focal length is used in inches, the distance should be converted from feet to inches. All distances are positive, as are all focal lengths, except for divergent lenses.

HYPERFOCAL DISTANCES IN FEET

Focal length		F:2.8	F:3.5	F:4	F:4.5	F:5.6	F:6.3	F:8	F:11	F:16	F:22
inch	mm										
1	25	51	41	36	32	26	23	18	13	9	6.5
2	50	102	82	72	64	51	46	36	26	18	13
3	75	154	123	108	96	77	69	54	39	27	20
4	101	205	164	144	128	102	91	72	52	36	26
5	127	256	205	180	160	128	114	90	65	45	32
5 1/4	135	269	215	189	168	135	120	94	68	47	34
6	152	308	246	216	192	154	137	108	78	54	39
7	176	358	287	252	224	179	160	126	91	63	45
8	203	...	328	288	256	204	182	144	104	72	52
10	254	360	320	256	228	180	130	90	65
12	305	384	306	273	216	156	108	78

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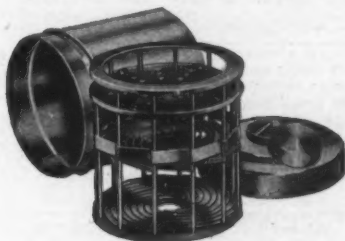
Free Circulation—The open center and continuous spacing of the spirals, both exclusive with Nikor reels, allows solution to flow freely and uniformly over the film, resulting in even and perfect development.

Thorough Washing—Films are completely freed from hypo in 7 to 10 minutes by running fast stream of water into open center of reels.

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Rapid Drying—Successive films may be processed in the same Nikor tank without delay, by drying the tank by artificial heat.



Nikor cut film Model for negatives from
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As an indication of the handicaps that the photo enthusiasts of other countries are under we quote the following excerpt from the *Amateur Photographer* of June 11, 1947. The A.P. is a well known British weekly devoted to the amateur's interests.

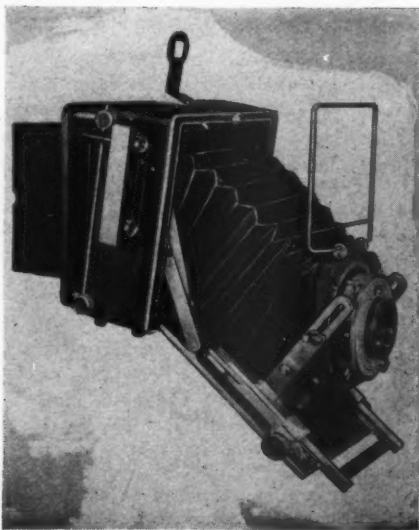
TOP PRICE

H. W. B. (Germany) writes: "I saw a Contax III for sale in Cologne last week (black market). The man was asking for 85,000 RM, which at the present rate of exchange is roughly £4,000."

In case you are interested, that amounts to \$16,110.00 in American money, which probably adds up to ten cartons of cigarettes for a G. I.—Ed.

Meridian Camera

The Meridian, as can be seen from the illustration, is a flexible job. It has a four-way swing back, and in addition the back can also be revolved 360 degrees and still be light-proof in any position. A bellows extension of 16 inches permits the use of long focal length lenses for any reason that you want to give. For wide-angle work, a drop bed and special inner track is provided. Extreme movements of the lens standard is provided for, and forward and backward tilting of the lens board, rotating on its optical axis, can be accomplished.



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MODEL & SIZE	LIST PRICE	LIST PRICE	CHANGE
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Challenger...37x50...	30.00 (39x52)	22.00	DOWN 26%
Model B...37x50...	12.50 (36x48)	14.00	UP 12%
Challenger...45x60...	45.00	30.00	DOWN 33 1/3%
Model B...45x60...	22.50	20.00	DOWN 11%

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On the tripod, as a view or studio camera; or hand held, as a lightweight press camera, the Meridian 45-A will find many uses for its owner. The camera only, sells for \$225.00, with limited quantities available for immediate delivery. For further information address Kling Photo Supply Corp., 505 Fifth Avenue, New York 17, N. Y.

Photoflash Batteries

Ray-O-Vac announce that they now offer three sizes of photoflash batteries. The model 210, which has a guaranteed leak-proof construction, has been described in these columns before. Free adjustment of any flashgun damaged by swelling or leakage of the battery is guaranteed.

A medium-sized cell No. 110, is offered users of small flash guns. This cell is of standard construction and provides ample power for flashbulb and shutter synchronization.

Completing the line is the No. 710R, a pen cell of conventional construction for the small synchronizers using this type battery.

Proof Printer

The new "Sun Proof Cabinet" announced by Garden and Williams, 3266 West Pico Blvd., Los Angeles 6, Calif., puts production line methods at the disposal of the average proof printer. The unit accommodates twelve 5 x 7



or six 8 x 10 printing frames and produces beautifully graduated proofs on any standard proof paper in three to four minutes when using "blue" fluorescent tubes. These units are of all-metal construction, have baked enamel finish, and operate on 110-120 volt current. For further details and price write to the above address.



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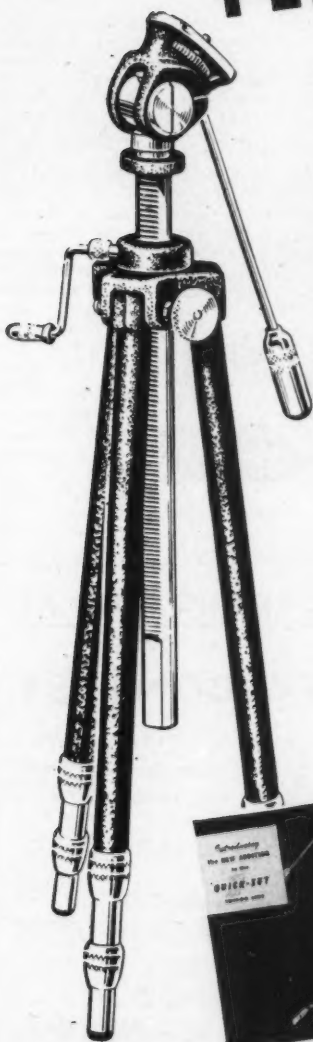
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 1. Professional Equipment.
 2. A School Building ideally adapted to highest quality training.
 3. Four floors air-conditioned.
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 5. Outstanding location . . . The Nation's Capital.
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QUICK-SET

TRIPODS are made for

PERFECTIONISTS



Of course you can take pictures with less than a Quick-Set. Thousands of people make passable snapshots by just resting a box camera on their stomachs and pressing a lever. If, however, you demand much more than just "passable" pictures, you'll appreciate the precision accuracy, the top quality of a Quick-Set Tripod.

6 models to choose from

The new QUICK-SET ELEVATOR in JUNIOR, SENIOR and HI-BOY models
The Famous QUICK-SET STANDARD Tripod in JUNIOR, SENIOR and HI-BOY models

SEE THEM AT YOUR DEALER'S NOW

Drop in—try the sensational new Quick-Set Tripods today. See how smoothly they operate—notice their strength, lightness and rigidity. You'll agree—there's nothing else like them—at any price!



MAIL THIS COUPON TODAY... for your illustrated descriptive brochure on the new Quick-Set Tripods

QUICK-SET, INC.
1312 N. Elston Ave., Dept. 39
Chicago 22, Illinois

Please send me without obligation a copy of your detailed brochure on QUICK-SET TRIPODS.

Name

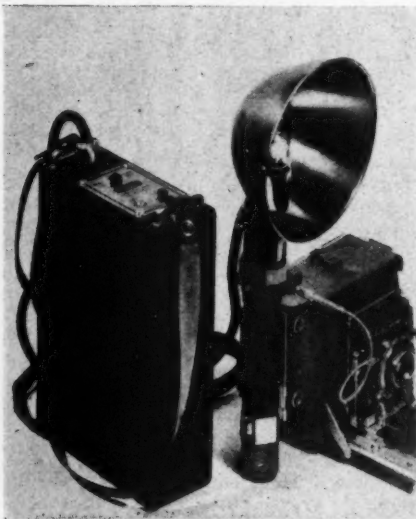
Address

City State

I use the following cameras

New Speed Flash

A portable photoflash outfit of high light output and light weight at a low price is being offered by Triumph Mfg. Co., 913 West Van Buren Street, Chicago 7, Illinois. The new equipment modernizes existing photoflash devices and is adaptable to all between-the-lens shutter synchronizers. It replaces the ordinary flash bulb with high speed flash and uses



flashlight cells as its source of power.

The equipment comprises a Power Unit and a Light Unit that are connected by a cable and plug. The Power Unit measures $2\frac{3}{4} \times 6\frac{5}{8} \times 10$ inches, weighs approximately 9 lbs.,

and contains the batteries and electrical parts by which the power is developed for the flash. The Light Unit consists of a 6-inch reflector and adapter which plugs into the battery case of existing guns.

The circuit used will produce 100 to 300 flashes from the same set of batteries and 10,000 flashes can be procured from the flashtube.

The complete equipment sells for \$120.00, plus Federal Excise Tax. Further information may be obtained from Burke and James, Inc., 321 So. Wabash Ave., Chicago 4, Illinois, who have been appointed distributors of this product.

Camera and Binoculars

The National Instrument Corporation, 2332 Bellaire Blvd., Houston 5, Texas, are marketing two new items. The first is an all-aluminum camera called the Colonel. It sports a photoflash synchronizer with a plug-in unit that is easily attached. The factory-set flash switch assures correctly exposed pictures up to 18



feet. The flash unit is made to use midget flash bulbs of the No. 5 or Press 25 type. The camera uses 620 film and has an 85 mm fixed-focus meniscus lens. A viewfinder of the eye-level type is provided. The manufacturers state that this is the first post-war camera of the box type in which

the lens can easily be cleaned.

The second item being offered is a 3×40

FOLLOW THE CROWD—THEY'RE BUYING GOLD XX

for the

\$1500.00 VON-L PHOTO CONTEST

You'll like the ease and simplicity when processing film with GOLD XX.

You are sure of a fine grain negative with full high light and shadow detail.

GOLD XX is the only developer that can do this while *increasing film speeds 5 times with Mazda and 10 times with Day light.*

GOLD XX is used in the most exacting laboratories and studios. A trial will convince you also.

The VON-L Gremlins on the counter tell you what it's all about.

Ask your dealer for GOLD XX developer and the CONTEST ENTRY BLANK or write direct to

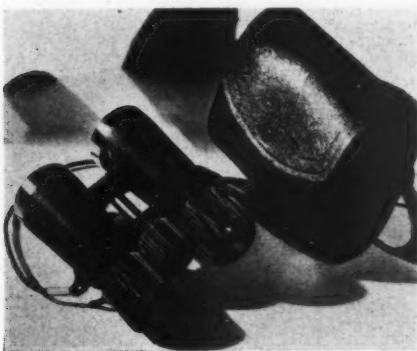
MON-BLANC CHEMICAL CO.

FORT WAYNE 3, INDIANA

OR

SPEARMAN, TEXAS

Sport-Lite Binocular Field Glass. A new development called Triple-Focus has been incorporated in the item. In Triple-Focus the left eyepiece, the right eyepiece, and the center focusing knob are fluted and geared together so that by turning any one of the three focusing can be accomplished.



Individual eye correction is another feature of the Sport-Lite. After the adjustment has been made it remains corrected at all focal distances until re-adjusted. Inter-pupillary adjustment is also provided. Furnished complete with black rayon neckstrap the Sport-Lite Binocular sells for \$5.95. A russet leatherette carrying case is also available at \$1.00 extra.

Floodlight

A new floodlight that accepts three reflector type photofloods and gives intense light coverage has been placed on the market by Grover Photo Products, 2753 El Roble Drive, Los Angeles 41, Calif.

Flare-back to camera lens is blocked by the "reflector" as well as lamp protection afforded. The unit is supplied without a stand but with an adjustable coupling that will fit any stand from 1/4 to 3/4-inch in diameter. A heavy-duty 35-ampere switch and ample wire is supplied with the unit. List price is \$13.95.



Another item that has been placed in production is the "Mini-Printer," a photo print identification contact printer for exposing the name of the photographer on unexposed portion, or border, of prints. This item retails at \$4.85. Further information can be had by addressing the manufacturer at the above address.

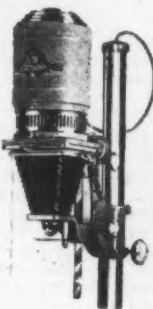
VALUES IN ENLARGERS PRESS & VIEW CAMERAS

ABE COHEN'S EXCHANGE, INC.

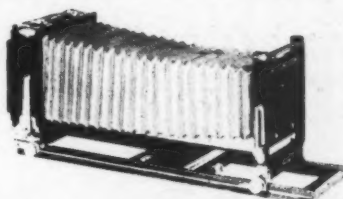
ENLARGERS AT REDUCED PRICES

Start the Darkroom Season With a Substantial Saving.

De Jur Versatile I, 3 1/2" F4.5 Coated Lens. Reg. \$146.88	\$116.88
5x7 Elwood SP 2 Special Enlarger, no lens. Reg. \$113.85	\$99.00
4x5 Omega D II with color head fitted with 6 1/2" Apo coated F4.5 lens. Reg. \$254.80	\$229.00
4x5 De Jur Professional fitted with 5 1/2" F4.5 coated lens. Reg. \$212.90	\$198.25
2 1/2 x 3 1/4 Solar Auto Focus 3 1/2" F4.5 lens, shopworn. Reg. \$163.82	\$127.80
35mm. and Bantam Leica Pocomat Auto Focus, no lens, shopworn. Reg. \$168.00	\$130.00



VIEW AND PRESS CAMERAS



Priced to Please the Advanced Amateur and Professional

8x10 Korona View fitted with 12" Radar F4.5 lens in Betax Shutter. Reg. \$264.83	\$212.50
8x10 Ansco Studio outfit with stand	\$430.50
5x7 Eastman View No. 2D fitted with 7 1/2" Turner Reich Triple Convertible F8.8 lens in Betax shutter with case. Reg. \$236.30	\$197.50
5x7 Korona View fitted with 8 1/2" Ilex Paragon F4.5 coated lens in Universal shutter. Reg. \$180.95	\$152.50
4x5 Meridian (4 way swing back, revolving back) fitted with 6 1/2" Ilex Paragon F4.5 lens in Acme Synchro Shutter, Kalart coupled range finder. Reg. \$400	\$297.50
2 1/2 x 3 1/4 Busch Presman, fitted with Roptar F4.5 coated lens in Press Rapax Shutter with Kalart range finder	\$171.70
4x5 Press King, revolving back, extension bellows, all metal construction, no lens	\$99.50
4x5 Press King, fitted with 6 1/2" Ilex Paragon F4.5 lens, Acme Synchro Shutter. Reg. \$232.90	\$197.50

Many other cameras with and without lens in stock.
10 Day Trial—Money-Back Guarantee

Liberal Trade Allowance for Used Equipment

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142 FULTON STREET, • NEW YORK 7, N. Y.

Processing Equipment

The Ingraham-Fisher Company, Inc., 154 Nassau Street, New York 7, N. Y., have published a catalogue of their photographic processing equipment that should be interesting to any laboratory, commercial photo finisher, or commercial photographer. It contains descriptions and prices on their various items as well as suggestions for proper layout of various departments made by their Photographic Laboratory Engineering Department. A copy of this catalogue may be obtained by addressing the company at the above address.

Lens Shade

Tikern has added a bayonet-type Combination Lens Shade and Filter Holder for the Automatic Rolleiflex and Rolleicord II to its line. The new shade takes the Series V or 32mm filters. Made of duraluminum, the inner surface is finished with an optical black coating. List price is \$3.45, plus Federal Excise Tax. Write to Tikern Corporation, 405 44th Street, Brooklyn 20, New York, for their latest Lens Shade and Filter list.

Penn's Guarantee

Practically all photo retail stores extend the manufacturer's guarantee on new equipment. Some stores have had five, or ten-day-trial plans wherein the purchaser could recapture the full price of the equipment before the end of the trial period. Other plans have been forwarded from time to time but they have never been put upon a substantial footing.

Penn Camera Exchange, 126 West 32nd Street, New York, N. Y., have inaugurated an Unconditional One-Year Service Guarantee on cameras and other photographic equipment purchased either in the store, or by mail order through the Penn Catalogue.

This means that any projector, enlarger, camera, exposure meter, or any other type of operational photo equipment, new or used, purchased at Penn and requiring repair or adjustment created through normal use, will be attended to free of charge. A Penn Service Bond, a bonafide legal contract, will be issued to each customer with each purchase. It will cover the period of one year from the date of the purchase.

FOLLOW THE



LINE



The **BACO** Precision 2 1/4 x 3 1/4 Condenser Enlarger

BACO is pleased to present the answer to your requests for a simple, efficient enlarger. Perfect enlargements are assured with an ease of adjustment that is amazing in its simplicity. Tilts from vertical to full horizontal for projecting to mural size. Rack-and-pinion focusing with extra-large double focusing knobs. Glassless negative carriers available from 35mm to 2 1/4 x 3 1/4. Roll film carriers are equipped with side cups for supporting uncut rolls. Available without lens, or with a 3 1/2 inch 11cx f4.5 or f6.3 Paragon Anastigmat.

List Price
(Less Lens)

\$65.00
(Plus Tax)

11cx 3 1/2" f4.5, coated . \$28.31

11cx 3 1/2" f6.3 17.00
(Inc. Tax)

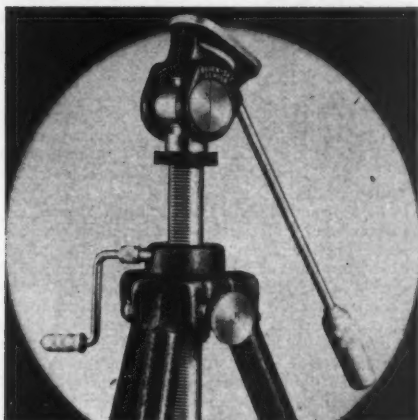
See this new Enlarger at your Dealer's

BACO ACCESSORIES COMPANY

5338 HOLLYWOOD BLVD., HOLLYWOOD 27, CALIFORNIA

An 'Elevator' Tripod

Proving that new ideas are possible even in the tripod field, Quick-Set, Incorporated, 1735 Diversey Parkway, Chicago 14, Ill., developed, and are marketing through dealers, their "Elevator" model which departs radically from the usual concept of what a tripod should be.



A vertical adjustment varying from a fraction of an inch to 15 or 17 inches (depending upon the model) can be made with the aid of a crankhandle. This crankhandle can be folded out of the way when not in use. A large-knobbed setscrew acts as a brake for the Elevator column.

For price and booklet on this and other Quick-Set tripods, write to the manufacturer direct.

Studio Model Flash

The Kryptaflash Professional Speedlight is a triple, studio model, electronic flash unit that has been designed for use by the professional photographer. It includes main light, fill-in light, and back light, which are positively synchronized through one power unit. A few of the many features incorporated are: Built-in modeling lamps; proper light output, ample for color—not too much for black-and-white at large apertures; frosted flash tubes and etched reflectors to provide diffusion.


The unit is now available and sells for \$795.00. For further details address The Kryptar Corporation, Rochester 3, New York.

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as little as 10% down
PAY LATER
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Here is your opportunity to buy the photo equipment you've always wanted, on the **GENERAL'S "PAY-AS-YOU-SHOOT" PLAN**. As little as 10% down and the balance in easy monthly payments. **NO INTEREST—NO CARRYING CHARGES—NO FINANCE COMPANY.** Order your needs today, just follow these easy steps:

1. Select the equipment you want; total your order.
2. Determine your own down payment (not less than 10% or \$5.00 whichever is greater) and include money order or check with your order. **TRADE-INS** accepted as down payments, too.
3. Determine and state on coupon the monthly payments you can make.
4. Mail your order, down payment and short note telling us about yourself, your occupation and two references. In a short time after we receive your order your new equipment will be in your hands to use and enjoy.


2322 W. Devon Ave., Chicago 45, Ill.

THE GENERAL CAMERA CO. Dept. M 97
2322 W. Devon Ave., Chicago 45, Ill.

Rush the equipment on the attached order. If not completely satisfied, I may return all or part of the order within 10 days for refund. I am enclosing \$..... as down payment. I agree to pay \$..... per month until merchandise is paid for.

.... I am over 21 I am under 21

Name

Address

City..... Zone.. State.....

Enlarged Panel Prints
IN LEATHERETTE LOOSE-LEAF ALBUM
from 35mm film enlarged to 3 1/4 x 5 inches

36 exposures	\$1.50
18 and 20 exposures	\$1.00

ENLARGED PRINTS 5c each

Split 18 to 18 exposures 8c each
from 110 & 127 films
enlarged to 3 1/4 x 5" 75c

Refill Cartridges 35mm, 36 exposures, Fresh, medium or fast speed films, 75c
80c ea. or 3 for... \$1.25

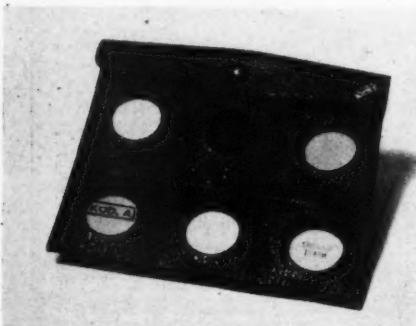
10 & 12 exposures 65c
8 exposure rolls finished in albums—55c.
Reprints (contact) 4c each.
No additional charge for processing.

COLOR PRINTS & PROCESSING
Please Enclose Remittance with Order. No charge for postage or packing.

 **PHOTO LAB, INC.**
3825 GEORGIA AVENUE, N. W.
SUITE 297
WASHINGTON 11, D. C.

Filter Kits

Kent Filter Kits have[®] been produced on the assumption that every camera owner requires six specific filters to take advantage of his photo opportunities. Although Kent Filters are optical glass, the kit of 6 filters, for both black-and-white and color, is so economical that it should be within the price range of every camera owner. The kit comes complete in a genuine leather wallet case.



A white cloth backing behind the window opening of each filter compartment eliminates the need of removing the filters from the case for color determination. Complete instructions

for each filter are provided.

The Movie Filter Kits and the Argus Filter Kits provide an aluminum sunshade in addition to red, green, yellow, type A, haze and blue filters. These kits retail for \$5.95.

The Series V Filter Kit contains red, yellow, green, type A, haze and chrome flash filters. Each filter is mounted in a machined aluminum cell. This kit retails for \$8.75. The Kent Series VI Filter Kit retails for \$10.95. Kent Filter Kits are released through Arel, Inc., 4916 Shaw Avenue, St. Louis, Missouri.

Strobe Unit

One of the most recent developments in the photographic field is the stroboscopic unit which gives photographers 10,000 flashes from one bulb.

Priced at \$83.63, tax included, the Flashmaster is one of the lowest figured in the market. This electronic flash unit, with a replaceable Anglo 2 element flash lamp, is built of quality materials and parts by General Camera Company, 2380 W. Devon Ave., Chicago 45, Ill. Among its features are neon light charge indicator; oil filled condenser of 34 mfd; hermetically sealed transformer; daylight-balanced for color photography; micro-matic synchronization for use with any synchronizer; and unconditionally guaranteed for ninety days. Flashmasters are available immediately. For further information write the manufacturer at the above address.



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an hour away, stimulating field trips under the direction of instructors are part of every student's training in the Fred Archer School.

Widely varying locations, mountain and desert as well as seashore, are reached quickly and easily.

Full-time Course . . . 24 Months
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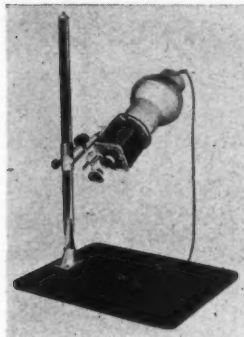
2510 WEST 7TH STREET

LOS ANGELES 5, CALIFORNIA

DIRECTOR: FRED R. ARCHER, F.P.S.A., ADMINISTRATION: SEYMOUR L. ELKINS

Enlarger

The Baco $2\frac{1}{4} \times 3\frac{1}{4}$ Condenser Enlarger can be supplied either without, or with a lens. The lens furnished is a $3\frac{1}{4}$ -inch Ilex F:4.5 Paragon Anastigmat. The enlarger lamphouse and bellows assembly may be tilted from vertical to



horizontal for wall projection of prints that are larger than the easel or table top can accommodate. Positive locking pins are provided for holding the assembly in position.

Rack and pinion focusing is accomplished with two extra-large focusing knobs. Glassless negatives are available in all

sizes from 35mm to $2\frac{1}{4} \times 3\frac{1}{4}$ inches. Roll film carriers are equipped with side cups for supporting uncut rolls. Cut film carriers may be obtained without this feature.

The enlarger is available for immediate delivery through dealers or Baco Accessories Co. 5338 Hollywood Blvd., Hollywood 38, Calif. It retails for \$65.00 without lens.

New Press Camera

The Ramlose 4x5 is an all-metal camera which weighs $6\frac{1}{2}$ pounds. It has a maximum bellows extension of 15 inches, with infinity stops for telephoto, wide angle, and standard lenses. The lens board is capable of moving $2\frac{1}{2}$ inches vertically, $1\frac{3}{4}$ inches laterally, and has both swing and tilt. A revolving back takes standard holders and film pack adapters. The



Gorgeous FULL COLOR ART MODEL SLIDES

SPECIAL
Reg. \$8.00 VALUE

10 Full Color Art Slides of the Most Beautiful Hollywood Models — Suitable for ART STUDY.

PLUS

a brilliant focusing viewer in which to see them clearly magnified.

ONLY

\$4.75

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Thousands of 2x2 Color Slides. Models in Gorgeous Poses.

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"One of America's Great Camera Stores"
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The COLONEL
Leads the Way



TAKES 12 BIG $2\frac{1}{4} \times 2\frac{1}{4}$ PICTURES ON 620 FILM

ALL-METAL CAMERA WITH SYNCHRONIZED PHOTOFLASH ATTACHMENT... COMPLETE FOR \$795 Tax Incl.

EVER-READY CARRYING CASE — \$1

- Built-in synchronizing switch gives sharp, correctly exposed pictures.
- Sturdy, sports-type, eye-level view-finder—retractable.
- Uses midget flash bulbs — G.E. No. 5 or Wabash Press 25.

Now On Sale at All Leading Dealers

NATIONAL INSTRUMENT CORP.

2332 Bellaire Blvd.

Houston 5, Texas

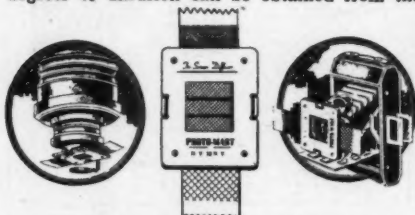
back revolves through 360 degrees. A four-sided focusing hood is provided to shield the ground glass when this is used.

The bellows of this camera is made of "Fairprene," a water-resistant, wear-resisting, plastic. The body covering is of leather. Distributors for the Ramlose 4x5 are Garden and Williams, 3266 West Pico Blvd., Los Angeles 6, Calif.

Diffuser

A diffusion screen that can be used either on cameras or enlargers has been announced by Photo-Mart, 365 East 193rd Street, New York 58, N. Y.

It has a triple adjustment whereby variable degrees of diffusion can be obtained from the



screen. The results, it is claimed, are comparable to those gained when using an expensive soft focus lens. The screen is made on a clear acetate base and light transmission through the patterns adds only 25% to the projection time when using the device on the enlarger. For further information address the manufacturer at the above address. The item sells for \$1.00, Federal Excise Tax included.

3-in-1 Funnel

A plastic funnel which, in effect, provides the photographer with three sizes, is now available in the Kodak Combination Funnel.

Made in two sections, the larger of which has an intake diameter of 5 inches and a spout 2 inches in diameter, and the smaller of which has an intake diameter slightly greater than 2 inches and a half-inch spout, the two halves



fit together by friction and are ideal for work with large volumes of liquid that are poured into small-mouthed bottles.

When, however, large volumes of liquid are to be poured into large-mouthed bottles, or small volumes of liquid are to be poured into small-mouthed bottles, the halves may be separated and used independently.

PERFORMANCE PERFECTION

ASSURED

with the

MINI-PRO JR.




Finally a professional type tripod in the medium price field, — **MINI-PRO JR.** combines all the rugged and steady features of the larger "Professional Junior" tripod with the lightness and compactness of other tripods in this field. **MINI-PRO JR.** tripods can be used with all types of 8mm and 16mm movie cameras and most still cameras.

MINI-PRO JR. has a built-in spirit level; tilt-tension adjustment knob; finger tip pan lock and treated hardwood legs. Weight 4½ lbs. 125° tilt and 360° super-smooth pan action. At normal leg spread **MINI-PRO JR.** extends from 24" low to 60" high. Height adjustments quickly made by simple wrist-action, positive-locking knobs. Pan & tilt handle is metal with unbreakable grip.

Unconditionally Guaranteed 5 Years

CAMERA EQUIPMENT CO.

1600 Broadway New York, N. Y.

Argoflex II

Users of Argoflex Model E have requested most of the changes that are incorporated in the Argoflex II. The most important has been made in the viewfinder system which combines an F:3.5 focusing lens with a square double-convex field lens that directs light rays from the mirror evenly over the ground glass finder. This field lens is located directly below the ground glass and provides a brilliant image for viewing and accurately focusing the subject, even under adverse lighting conditions.



The new camera is made of cast aluminum, finished in black enamel, chrome, and leather. The taking lens is an F:4.5 Argus Varex anastigmat which is coated and color-corrected. A film exposure counter records each of the twelve exposures and is coupled to the film winding sprocket. The camera uses 620 type film.

Shutter speeds run from 1/10 to 1/200-second and include a Bulb position. Other specifications are: Weight, 34 ounces; dimensions, 3x5½x3¾ inches. The price of the Argoflex II with coated lens, is \$67.75, plus Federal Excise Tax of \$11.29, and leather case at \$8.50, making a total of \$87.54. For further information write to Argus, Inc., Ann Arbor, Michigan.

A Speed Fixer

A super-concentrated photo chemical in dry form, called Flash-Fix by the manufacturer, has been placed on the market. It is claimed that this product will fix and harden four times more film and paper area than an equal amount of standard acid fixers. It will also cut fixing and hardening time as much as one-third, and decrease washing time more than 50%.

The chemical can be mixed with either hard or soft water and is used at room temperature. After long use the bath maintains its clarity, even to the point of exhaustion. It will harden as long as it fixes. Flash-Fix is a product of American Photo Industries, Inc., 47 West 56th Street, New York 19, N. Y.

GUARANTEED 35 MM FILM!

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SUPER XX
PLUS X
ANSKO
SUPREME

PANATOMIC X
DUPONT
SUPERIOR
TYPE 1, 2, 3

25 FT. 95¢ 100 FT. \$2.85

RELOADED CARTRIDGES

YOUR CHOICE 3 FOR \$1.10

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BULK FILM WINDERS

KODAK AND ANSCO ROLL FILM

AVAILABLE!

127—27c; 120—33c; 116—38c;
620—33c; 616—38c.

Minimum Order—3 Rolls

No. C.O.D. Orders Accepted—Include Postage

35MM ANSCO COLOR FILM RESPOOLED
FULLY GUARANTEED!

18 exp., 6 for.....\$5.00
36 exp., 6 for.....7.50

35MM FINE GRAIN \$1.50

Developing and Enlarging
to 3¼x4½ S. W. Glossy

Write for FREE PRICE LIST
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MODEL

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New Cooper LENS SHADE

Only \$4.33

(inc. ex. tax)

The OC is designed for rotating lens mounts. Has a removable filter drawer, set of adapter rings.



SEE THEM AT YOUR
DEALER OR WRITE DEPT. M



Garden & Williams

3266 W. Pico Blvd., Los Angeles 6, Calif.

A Color Caution

Purchasers of color film for miniature cameras should be wary of certain brands of surplus color film recently placed on the market.

A large quantity of special "soft-gradation" Ansco Color Film purchased by the Navy in 1945 for copying purposes has been resold as surplus and marketed as color film.

This type of color film was never designed for direct viewing and, owing to the difficulties involved, Ansco will not be able to process short rolls of this film should it be sent in for development. Moreover, since the spread of the film is only about half that of regular cartridge film and the "expiration date" has long since passed, should the purchaser attempt to process it himself the pictures are apt to be blue-green.

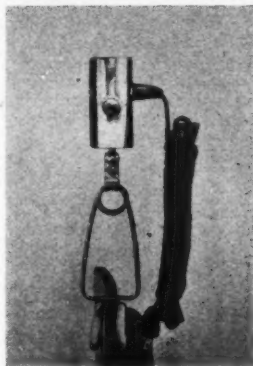
Wollensak Price List

The Wollensak Optical Company, Rochester 5, New York, have a new price list available on their Photo and Ciné Lenses, Shutters, and Accessories. Anyone desiring a copy may address the company direct.

A complete series of new Wollensak Raptar lenses are now in production. This series is based on an entirely new design, which includes greater resolving power, among many features. All lenses are Wocoted, Wollensak's process of lens coating, and are available for still photography, enlarging, and movie making. Further details can be had from the manufacturer.

Side Lighting Unit

The D-B Side Lighting Unit is being offered as a companion accessory to their line of synchronizers by DeMornay-Budd Inc., 475 Grand Concourse, New York 51, N. Y.



The unit consists of a standard flash lamp holder, complete with lamp ejector, a spring clamp by which the unit can be fastened to the back of a chair, edge of table, or similar object, a ball-and-socket joint with locking wing nut so that the lamp may be adjusted easily, and fifteen feet of rubber covered at-

tachment cord with a standard house plug at each end.

The unit will accommodate either Deluxe or Standard Reflectors and the Clear or Diffused Safety Shields. It is finished in satin chrome and sells for \$12.50 including Federal Excise Tax. The new unit is now on display at all photographic dealers carrying the DeMornay-Budd line.

LOOK!

Time your negative development and color separation negative development to pinpoint accuracy with the new Signaling Time-O-Lite. Set the scale for the time you want—from 1 to 60 minutes. When the interval is over, a loud electric buzzer rings until you turn it off—you can't forget it. No winding required. Back stop adjustment for setting in total darkness. Also easily used for pressure cookers, sun lamps, baking, cooking, etc. \$12.50

Save Time and Paper With These TIME-O-LITE Products:

Time-O-Lite Master, M-49. Automatic re-set. 60 second dial. Heavy-duty construction. 750 watt capacity. For flood-lighting, contact printing. \$19.50
Time-O-Lite Professional, P-49. Has all the features of the Master M-49 plus an extra outlet for remote or foot switch control or for automatic contact printer control. 1500 watt capacity. \$24.50

Time-O-Lite Foot Switch, FS-30. Sturdily built. Snap-action pedal has tiny neon light for darkroom use. One motion turns safelights and printer on, and other lights off. \$13.50

Get your Time-O-Lite at any good camera store today.

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103 EDISON PLACE • "KNOWN THE WORLD OVER" NEWARK, N. J.

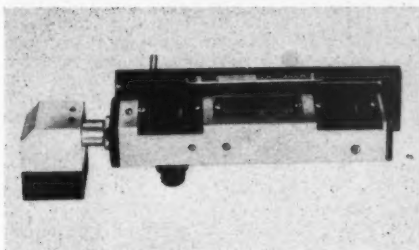
The New Signaling Time-O-Lite

GIVES YOU NEW DARKROOM ACCURACY



Focalite

Hugo Meyer & Co., Inc., 39 W. 60th St., New York 23, N. Y., announce the availability of the Focalite, an accessory to their Hugo Meyer Coupled Range Finder. The Focalite



makes it possible to focus the Coupled Range Finder with coincident light beams under the most adverse light conditions. It can be installed on any Hugo Meyer Coupled Range Finder, including those on cameras already in use. Write to the manufacturer direct if your dealer does not have information.

Slide Projector

Introduction of the Model AP-3 35mm 2x2-inch slide projector has been announced by Viewlex Inc., 35-01 Queens Blvd., Long Island City 1, New York.

This model features an Aspheric condenser system similar to their more expensive models, self-centering slide carrier, Luxtar 5-inch color corrected lens, aluminum base, etc., at a price of \$39.50. A carrying case is also available at \$6.45 additional. Descriptive literature can be obtained on request to the manufacturer at the above address.

Color Binders

Mounting your 120 and 620 color transparencies in Carrolls' Color-Binders (Reg. U. S. Pat. Off.) will protect those valuable shots. They are available in two picture sizes—2 1/4 inches square and 2 1/4 x 3 1/4 inches. Made to fit all standard lantern slide projectors they are priced as follows:

2 1/4 x 2 1/4-inch size—12 for 75c
2 1/4 x 3 1/4-inch size—8 for 50c

Single frame 35mm Mercury Jiffy Mounts are also in stock and sell for \$1.00 per hundred.

For residents of California, a Bank America Timeplan service is offered for the purchase of photographic equipment. Write to Caroline Pratt, The Carrolls', 4522 West Pico Blvd., Los Angeles 6, Calif., for further details.

List for Movie Producers

The Camera Mart, 70 West 45th Street, New York City, has a list of professional equipment which will be sent to producers of 16 and 35-mm motion picture productions and slide film producers for the asking.

This list includes cameras, developing machines, sound and silent cameras, recorders, projectors, amplifiers, and all studio and laboratory equipment, both new and used, that is available. Write for your list today.

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Kodachrome Slides

The grandeur of Yosemite National Park is highlighted in a new Wesco Kodachrome Slide release—a fully captioned self-viewing panel of twelve 2x2 35mm slides by Mike Roberts and other leading photographers. Slides are removable from the panel for showing in projector or viewer. Subjects: Yosemite Valley, Green Meadows, Panorama, Yosemite Falls, Glacier Point, Upper and Lower Yosemite Falls, Azaleas along the River, El Capitan, Bridal Veil Falls, Mirror Lake, Half Dome and Vernal Falls.

The set sells for \$5.85 at camera stores, or direct from Western Movie Supply Company, 202 Rosenstock Bldg., San Francisco 8, California. They'll send a complete Wesco subject list free on request.

New Film

A medium fine grain ortho roll film of medium speed has been announced by the Anken Film Company, Inc., Newton, N. J. It is available in the popular 127, 120, 620, 116, and 616 sizes.

Because of its highly green sensitive emulsion it is recommended, by the makers, for outdoor snapshots and scenes requiring a long scale of

tones with good contrast and low inherent fog. It is also suitable for indoor shots lighted by flash or flood. For this work the index setting can be either 25 or 32; for outdoors it is 50.

Filter factors announced for the new film are as follows: Yellow—day 2x, Tung. 1.5x; Orange—day 5x, Tung. 3x; Green—day 8x, Tung 4.5x. A red safelight is recommended for processing. The film requires only normal processing—developing time for DK 50 being the same as for similar films in this group. D 72 or similar developers can be used full strength and full development is reached within three minutes.

Filter Case

Photographic filters and lens hoods can be easily damaged so the best place to keep them is in a case that is designed for their protection. The Eastman Kodak Company have produced one that is made of fine leather and is divided into two compartments, one of which holds a lens hood and adapter ring with filter, and the other where three additional filters can be carried in separate leather pouches. Available in two models—Series V and Series VI—the Kodak Combination Filter Case measures 5 x 2 3/4 x 1 3/8 inches in size. Just right for your coat pocket or carrying case.

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Signaling Time-O-Lite

The Industrial Timer Corporation, 117 Edison Place, Newark 5, N. J., announces the addition of a new synchronous motor driven, electrically operated timer to their line of photographic products. It will be known as the Model S49 Signaling Time-O-Lite.

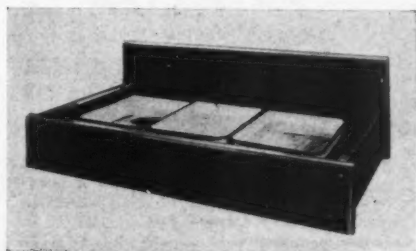


An adjustable time scale from 1 to 60 minutes is incorporated. At the end of the time cycle, an electrically operated buzzer signal is sounded which must be turned off manually. This assures definite attention to the job at hand; it cannot be forgotten. An easily set back-stop adjustment allows the setting of the time cycle in total darkness. Industrial type construction is employed throughout; the mechanism will not get out of order and an extremely long life is assured.

The Model S49 Time-O-Lite is designed for operation on 115 volts, 60, 50 or 25 cycle operation; AC only. It lists at \$12.50 and is available at all photographic stores.

Darkroom Sink

Here is a laboratory sink that can be either built into a permanent darkroom or used as a portable unit. It is made of black thermo-setting plastic, trimmed in stainless steel, which is easily cleaned and will resist attack by photographic chemicals. When used as a portable sink the drain, and the water supply, are connected to a suitable outlet by a rubber hose.



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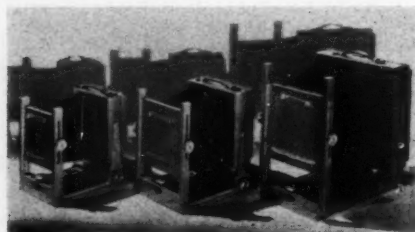
AMBERG FILE & INDEX CO. 1631 Duane Blvd. Kankakee, Illinois

A non-clogging syphon drain maintains a proper water level when running water is used, making good temperature control possible as well as removing heavy chemicals from the bottom of the sink.

The sink measures 3 feet long, 18 inches wide, and 4½ inches deep inside, with a 6-inch backplash board. The price is \$65.00 and full information can be obtained from Ingraham-Fisher Company, Inc., 154 Nassau St., New York 7, N. Y.

Keith View Cameras

Three view cameras have been added to the Keith line of photographic equipment, it was announced recently by Garden and Williams, 3266 West Pico Blvd., Los Angeles 6, Calif.



These cameras, in 4 x 5, 5 x 7, and 8 x 10 film sizes, provide extreme swings on lens board and focal plane. Bellows extension on the 4 x 5, 20 inches; on the 5 x 7, 22 inches, and on the

8 x 10, 28 inches. Construction is of kiln-dried hardwood, finished in gray lacquer. Lightweight construction and sturdiness makes them ideal for location shots where a view camera is needed. Corrections for perspective and additional depth of focus are easily obtained. For further information write to the above address.

Flash for Brownie Reflex

Camera Specialty Co., Inc., 50 West 29th Street, New York 1, N. Y., announces the new Peak Flash for the Brownie Reflex Camera. This synchronizer is compact in design, has a fine metal reflector and a battery case. The battery case fits into the palm of the hand and the push button release is centrally located for ease of operation. Complete with an L-bracket and direct wire contact plug for perfect synchronization; this flashgun is available for immediate delivery and is priced at \$3.98 plus tax.

Movie Telephoto Lens

Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y., announces a new movie telephoto lens which is now available. This lens as adaptable for use with the Universal Cinemaster II, Bell & Howell, Revere, Keystone or any other screw-on type movie camera.

It features a coated F:3.5 lens with 1½-inch focal length, giving 3 time magnification, in a micrometer focusing mount. Precision-built, the lens comes with two special adapters which are made to fit it for use with any screw-on type movie camera. It will retail at \$42.00.

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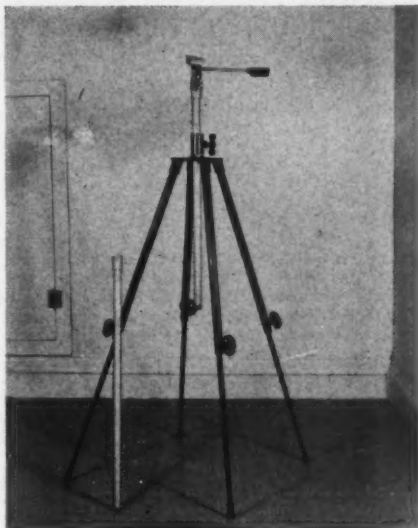
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GADGETS, KINKS AND SHORT CUTS

Four-Legged "Tripod"

This "tripod" is made of 1/2-inch galvanized iron pipe and 1/2-inch round iron rod. The rod slips into the pipe to form the legs and is held in place by handwheels threaded into drilled and tapped holes in the pipe. The upper part of the pipe is screwed into pipe couplings which have been sawed at the proper angle and welded to a center plate.



This plate has an upright sleeve welded to its center. The sleeve and plate are both bored to clear another piece of 1/2-inch pipe which acts as the center pole of the tripod. The sleeve is also drilled and tapped to receive a threaded handwheel for holding the center pole in position.

The center pole is capped with a pipe cap that has a 1/4-20 bolt threaded through its middle. This bolt is for fastening the pan head to the tripod. The tripod that I have can be raised from 2 feet to 7 1/2 feet by the addition of another length of pipe to the center pole. This pipe is shown alongside the tripod in the photo.—*Wm. D. O'Brien.*

An Emergency Stop Bath

Did you know that your wife's vinegar bottle will furnish you with a short-stop bath if you are out of acetic acid? Just add 1 part vinegar to 5 parts water and you or your prints will never know the difference. Vinegar, though made from apples, is of the same chemical composition as acetic acid and is usually sold reduced to 5% acidity.—*John H. Clem.*

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16MM Super X or XX 50 ft. mag. proc. not inc... \$ 1.38
16MM 50-ft Panchromatic rev. lab. packed, proc. not inc., per roll... \$.90
8x10 Super Pan Port c.f. (1946) per 2 dos... 4.60
8x10 E.K. Contrast Process Pan c.f. per 2 dos. (1946) 2.90
8x10 Def. Process Pan c.f. (1946) per 2 dos... 2.90
8x10 Anso Reprofilm Pan c.f. (1946) per 2 dos... 2.90
7"x18" Super XX aerial film (1946)... 3.50
7"x18" Aero Kodachrome Rev. (1946)... 4.75
4 1/2 gal. Kodachrome kits for above... 4.75

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Same in 9 1/4"x12 1/2" nos. 1, 2, 3, 4 per roll... 3.25
8x10 Anso glossy a.w. nos. 0, 1, 2, 3, 4, 5 (1946) per gross... 2.10
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6 1/2" F:4.5 Eastman Anastig. in bbl/w click stop, each... \$39.50
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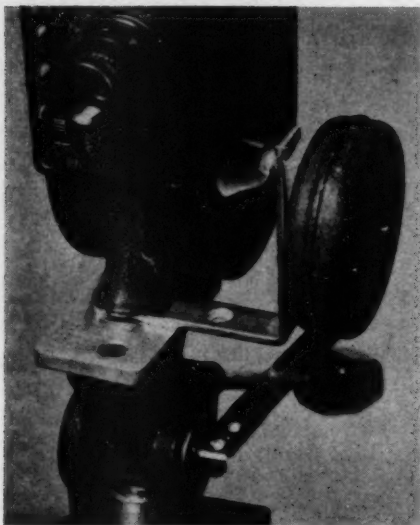
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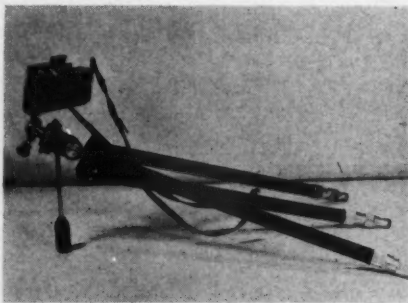
Two Tripod Tips

A metal angle bracket will furnish an easy way of attaching a roll-up steel tape to the camera or tripod for measuring closeup shots. With the tape drawn completely out and the case clamped in a vise, a small hole is carefully drilled in the side and tapped. A short



bolt screwed in the hole just far enough to "catch" is held on securely with a nut on the outside. The bracket is fastened to this bolt with a wing nut while the other end of the bracket is placed under the camera and over the tripod bolt. The bracket can be reversed to point downwards if desired, and the tape positioned by loosening the wing nut and turning the case.

Tripods with pan heads can easily be used for extreme low angle shots. The legs of the tripod are spread apart, as pictured, with the pan head handle extending downwards and



resting on the floor or ground. The pan head should, of course, be tightened enough to prevent it from turning. A small tilt-top screwed on the pan head bolt provides for supporting the camera at any angle.—George Carlson.

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Making File Prints

Contact file prints can be quickly made right after making the enlargement. After exposing your bromide paper, remove the carrier from the enlarger and place a small piece of the paper under the negative and clamp the



two leaves together with a wooden clip. Expose for the same length of time that you did the blow-up without changing any adjustments on the enlarger. Make sure that the light from the enlarger does not strike any uncovered paper.—*John Stockwell.*

Filter Case Padding

The padding in my filter boxes annoyed me by dropping out every time I opened them. Disks of felt were cut and glued in the top and bottom and a long narrow strip was glued around the side of the bottom portion since

the side of the cover did not require padding. I had trouble getting the glue to "take" on the plastic so I roughened the surface with fine emery paper. Glue the bottom in first, and then the side, for a neat job.—*Mak Clements.*

Care of Spun Glass Diffusers

Diffusers of spun glass are easily damaged if left lying around the dark room or studio. To protect them small holes may be drilled in the metal rim for the insertion of thumb tacks which are used to hold the diffuser flat against a wood wall or partition.



To clean this type of diffuser use compressed air—blowing sideways or along the edge of the diffuser in order not to force dust into the spun glass. A bicycle pump may be used for this purpose as shown in photo.—*H. Leeper.*

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trick. Each Marshall set contains a **FREE** instruction booklet giving complete information on the application of the colors and the exact colors to use for various purposes such as blonde or red hair, grass, tree trunks, brick walls, etc. . . . in fact **EVERYTHING** to give you the "know-how" for perfect results.

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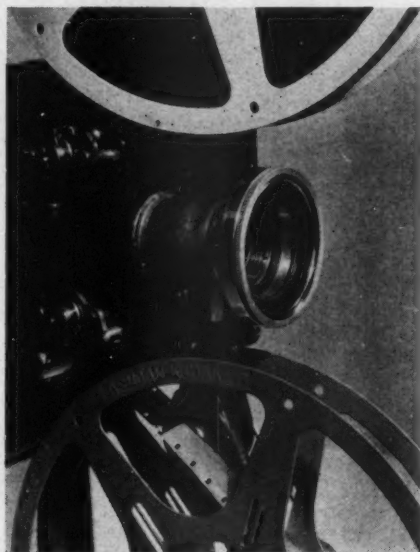
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"Specs" for the Projector

Is your projector far-sighted or near-sighted? Would you like a larger or smaller image on the screen? If either is the case, take a lesson from the oculist and use a supplementary lens out of your camera kit to make the correction.



A portrait lens will enlarge the image, while a telephoto will allow for a greater throw without overflowing the screen.

My regular filter adapter happens to fit so it is used on the movie projector. (See illustration.) Scotch tape did the job of fastening it in front of the larger objective of the still projector.

By the way, moderate-strength spectacle lenses work well too!—*Lawrence K. Loomis.*

Changing Bag Hint

A changing bag is a great convenience but it presents one disadvantage—the folds of the fabric drape over the hands of the operator and get in the way. To prevent this, simply procure a cardboard carton large enough to fit inside the changing bag and then place the tank and film inside of it. The open end faces the sleeves of the bag and the tank is loaded as usual; the carton prevents the bag from interfering with the operation.—*John Stockwell.*

Enlarger Cover

An inexpensive enlarger cover, for the ex-G. I., can be made from the barracks bag that Uncle Samuel donated when he sent you home from the Separation Center. Just pull it over the top of the enlarger and tighten the drawstring.—*Bill Fujikawa.*

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MOVIE NEWS AND RELEASES

THIS MONTH'S releases by United World Films, Inc., Rockefeller Center, New York 20, N. Y., bring a lightly-paced musical and a spine-tingling "psycho" thriller to the screens of non-theatrical uses.

IDEA GIRL starring Julie Bishop, with Jess Barker, Alan Mowbray, and George Dolenz in supporting roles, takes us behind the scenes in the music publishing game. The story is based on the ideas that a pretty song plugger gets and the resulting situations they present to her and the rest of the cast. Three tunes are interspersed between ideas. The catalog number is 2705 and it runs for 6 reels.

THE SEVENTH VEIL gives us 93 minutes of James Mason and Ann Todd—two people that we could watch for a great deal longer time than that. If you have not seen it before, the story is about a lovely concert pianist who is rescued from a suicide attempt and taken to a sanitarium where a psychiatrist is finally able to delve into her past life. He obtains the facts which enable him to solve her problem, cure her, and send her off to a happy and full life. James Mason holds his own against the beauty of Ann Todd—but he has a tussle. Mature audiences will greet this offering eagerly. The catalog number is 2716.

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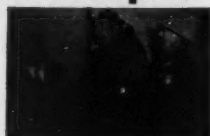
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venture, historic, specialties, are but a few of the many classifications of films listed in this new Official Films catalog, which gives details on the entire line, especially new releases such as: Charlie Chaplin old-time comedies—Monarchs of the Ring fight films—two-reel comedies with stars like Bert Lahr and Willie Howard—1 reel musicals—100 ft. DeLuxe Musicals such as AVE MARIA, HABANERA—Hymns—and a brilliant series of DeLuxe Musical Classics bringing music of the masters and great concert artists such as Iturbi and Gorin to the home movie screen!

In all, the catalog offers an excellent scope of selected subjects, available for 8mm, 16mm and 16mm sound projectors, at prices ranging from \$1.75 up, which puts these home movies within reach of all film collectors. Write to Official Films, Inc., 25 West 45th St., New York 19—Dept. B, for your free copy of this new catalog today.

CELLULOID COLLEGE of Mount Vernon, New York, is a new departure in visual education. They are forwarding a program to teach photography with photography. As the first step in this undertaking they have produced BASIC MOTION PICTURE TECHNIQUE which is a motion picture complete with text books which were written side by side with the script and developed as the film was shot. Though either the film or the text books are self-explanatory and are individually capable of clear-cut instruction, they were designed as a unit, developed as a unit, and finished as a unit.

The makers claim that this is the first time that the basic principles of motion picture technique have been so thoroughly taught through motion pictures. Furthermore, it is claimed that this film is absolutely unbiased because it was unsponsored. It took the savings of three ex-servicemen to produce but they were able to make it right. No emphasis is placed on any particular piece of equipment as the problem was to show the students how good a film can be made with their own equipment—shooting subjects that they would shoot—in locations that they can use—working with the characters that they can get—and facing all the situations and limitations they might face.

Having decided on the method of instruction the founders next had to decide what should be taught. This question was answered by two of the members who had been Signal Corps Photographic Center instructors. Through their experience they found that students who did not possess previous professional photographic backgrounds had nine troubles which topped their other faults. This was further verified by the third member of Celluloid College who had made motion pictures under all kinds of conditions, side by side with all kinds of cameramen. These troubles were: panning; using the tripod; shot break-down; screen direction; matching action; newsreel technique; build-up; composition; indoor lighting; continuity and applied technique. This last is a consolidation of the other subjects and illustrates how a fast-moving, highly entertaining motion pic-

ture can be made by any amateur and of his favorite subject—his baby.

Celluloid College is already working on courses embracing all phases of photography and will specialize in teaching photography through photography. The films and texts are fully protected by copyrights, as are Celluloid College and "Edutainment" the word that has been coined to describe this method of education and entertainment.

AN AUTHENTIC film on the life of the American Indian and his struggle for primitive existence in the Canadian wilds during the thousands of years that preceded the coming of Columbus is offered by Nu-Art Films, Inc., 145 West 45th St., New York 19, N. Y. This film, it is claimed, is the first that shows the Indian as a human being—just as he lived and worshipped his gods before the coming of the white man.

It is enacted by the Indians themselves, and brings together Sioux, Blackfoot, Cree, Penobscot, and Ojibway in a picture that may be called the Swan Song of the American Indian as a race. This is the first time that a race, realizing that it is doomed to extinction, has itself acted out the story of its life. It is a visual record that will be left for the American that is to come by the American that used to be. The film is titled **SILENT ENEMY** and runs for 70 minutes, contains 7 reels of 16mm sound, and is available at a rental of \$12.50 per day.

ANNOUNCEMENT has been made that Loew's International Corporation has acquired 16mm rights to all products of Republic Pictures Corporation for distribution outside the United States and Canada. The long-term agreement is effective immediately and gives Loew's International exclusive 16mm rights to all past and current Republic products, in addition to 16mm rights to all pictures produced during the period of the contract.

Distribution will be handled through the Loew's International 16mm department under the same general policies that govern distribution of M-G-M features and programs.

COMPLETION of a new 30-minute color motion picture with sound entitled, **THE INSIDE STORY**, has been announced by the Chicopee Manufacturing Corporation, a subsidiary of Johnson and Johnson, New Brunswick, New Jersey.

Marking another step in the well-developed program of employee and community relations characteristic of the entire J & J organization, the new film tells the human story behind the manufacture of cotton gauze and allied products produced by Chicopee.

THE INSIDE STORY was photographed by Marion F. Peters. Scenario and commentary was written by Archer Winsten. Supervision of the production was handled by Wells W. Spence of Chicopee's advertising agency, Hanly, Hicks & Montgomery. Julian C. Townsend coordinated the picture for the producers, The Princeton Film Center, Princeton, N. J.



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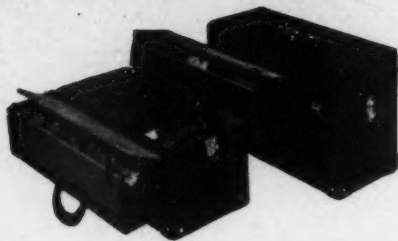
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LAST WORD

(Continued from page 10)

Those grotesque legs, hips, and the ungraceful hands are enough to give anyone nightmares. If Mr. Karnot will look at a few of the nudes in the Annual of Photography for 1947, he may learn how to obtain beauty and poise without sensual implications.

Akron, Ohio

CARL B. ENGLEHART.

Sirs:

Is it possible to obtain actual prints of pictures that appear in MINICAM? If so, I would like to know how I can purchase an 8x10 print of the Semi-nude by Stephan Karnot in the July MINICAM. Also, what will the cost be?

Austin, Texas

ALBERT G. SHAW.

• We will forward requests for copies of prints appearing in MINICAM to the photographers owning the negatives. Most photographers charge \$5 for each 8x10 copy.—Ed.

Dust Troubles

Sirs:

I'm having trouble trying to eliminate dust from the negatives I use in my enlarger. I wipe the negatives clean and have grounded the enlarger, but dust and lint still collects. S.O.S!

Brooklyn, N. Y.

S. BLOCH.

• We suggest you use a camel's hair brush instead of cloth for wiping negatives. After flicking off particles of dust and lint with the brush, blow away whatever remains with a chip blower or ear syringe.—Ed.

Travel Articles

Sirs:

My enthusiasm for MINICAM was considerably spurred by your recent article on Gaspe, particularly by the way it was written with names of stopping-places and even a map included. I would like to see more articles on other cities and areas, explaining where permits are needed for camera use, or use of tripods and flash. Spots of particular interest should be described, and the potential visitor would appreciate knowing what time of day is best suited for photography at each place.

Patterson, N. J.

ANITA FLYNN.

That June Model!

Sirs:

I was attracted by the model on page 68 of the June MINICAM. Would appreciate her name, age, and address.

New York City

MORTON MARINE.

Sirs:

Noted with interest the cute gal on page 68 of the June MINICAM and would certainly like some information as to her name, age, and home state.

Camp Pendleton, PFC. ALBERT CHRISTENSEN.

• Sorry, fellows but the photographer who shot the picture is making like a clam. All we can get out of him is the fact that the picture was made in New Jersey.—Ed.

Piqued

Sirs:

I was more than a little piqued with reader Billman's caustic comments on gadget-building in the July L. W. column. I happen to like the kind of articles he calls rubbish, and for more than twenty-five years I have been an enthusiastic builder of gadgets for photography and radio. Photography, like radio, can become a very expensive hobby if one must purchase all factory made equipment. This is especially true if you are serious about your hobby and want a well equipped darkroom.

I find that altho I may have "cluttered" up my mind with a lot of homemade rubbish, I have gained a valuable insight into the functions of a surprising number of gadgets. An insight which earns me a comfortable living. Yreka, Calif. MILTON F. PETERSON.

Underwater Shooting

Sirs:

I am trying to work out a method to take my camera underwater. Brother, is it tough! People who have done it won't give a word of advice; those who have never done it are loaded with advice. I would give my C3 (pass the salt—Ed.) just to have someone put me on the right track. Can anyone working along these lines part with a bit of information?

USS Kittiwake ASR 13 C. U. YOUNG.
Rodman, Canal Zone.

On page 101 of the July issue, reader George Greene of St. Louis, suggested that MINICAM drop movie articles. We invited comments from other readers. Here are excerpts from as many letters as space will permit.—Ed.

Movie Articles

Sirs:

I agree with Mr. Greene in that movie and still photography articles shouldn't be mixed. To me, the best articles in MINICAM are the darkroom hints, how certain pictures were made and the works of the masters. Movie articles are so many pages to be skipped.

Marshall College CLYDE J. STEELE.
Huntington, W. Va.

Sirs:

Although I do not call myself a photographer, I use both still and movie cameras for pleasure—and enjoy your articles on both. All the better photographic magazines include material on both still and movie work—don't cut the movies out of MINICAM.

Box 1450 F. B. GUIDRY.
Houston, Texas.

Sirs:

You can't please everyone, but I am in full accord with Mr. Greene. As a constant reader of MINICAM, I believe there are lots of others who, like myself, enjoy miniature camera (still) photography as a hobby and would rather read discussions pertaining strictly to it than discussions on movie taking and other stuff. In short, as long as you call the magazine MINICAM PHOTOGRAPHY, let's have more minicam photography in it.

Jackson, Mich.

WALT H. RICHTER.

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CAMERA CLUB

NEWS AND IDEAS

"I was born in Hoboken. I am an American. Photography is my passion. The search for truth my obsession."

These words, both autobiography and epiphany, sum up the life and work of Alfred Stieglitz, whose twofold achievement as leader and influence in the modern history of art in the United States is being celebrated in a double exhibition? ALFRED STIEGLITZ: HIS PHOTOGRAPHS AND COLLECTION, which opened on June 11 at the Museum of Modern Art, 11 West 53 Street, New York. Two floors are devoted to the exhibition: on one is shown a selection of paintings, sculpture, drawings and prints which belonged to Alfred Stieglitz; on the other, a group of photographs by Alfred Stieglitz. The exhibition as a whole will close August 31; the photographs, however, will remain on view through September 21.

James Johnson Sweeney, in consultation with Georgia O'Keeffe, executrix of the Alfred Stieglitz estate, has directed the exhibition. Mr. Sweeney has also installed it. A book by him on the Alfred Stieglitz collection and a complete catalog of Stieglitz photographic work edited by Mr. Sweeney will be published by the Museum.

The quality in Alfred Stieglitz's art which, as James Johnson Sweeney points out, strikes one at once, "is that evidence of his own character and purpose: on the one hand, directness, simplicity and a sense of humor; and on the other, an interest in a leisurely and intimate exploration of the familiar with a view to drawing out of it the richest possible pictorial constituents both of form and of expression; the familiar, whether a commonplace of New York streets, a shot into the grass at Lake George (offering apparently nothing but an interlacing pattern of grass stalks) or a view from the window of 291 Fifth Avenue, from his apartment in the Shelton Hotel, or from An American Place at 509 Madison Avenue—almost always something he saw day in and day out, knew thoroughly and should have, one would have thought, completely exhausted of interest. Then that tireless, leisurely, persistent exploration of these familiar subjects: the same buildings seen from different windows—now in one light, now in another, now from one angle, now from another; the same trees, now rain-wet, now snow-clad, now summer-lit; the same open sky, but with a hundred different cloud patterns. Always a simple subject—no 'humbug'; always directly approached, no 'faking'—nothing in

the production of a picture which was not a Stieglitz photographic process: a procedure admitting modification of the result by those means, but not an alteration of it."

TRUMAN HEADS CAMERA CLUB

In opening a fire prevention conference at the Interdepartmental Auditorium, President Truman made the following extemporaneous remarks to the audience while the photographers present made their pictures.

"This is an ordeal that is necessary, for some reason or another. It seems that as many pictures as are taken of the President of the United States, it is always necessary to take just one more.

"I have a club over at the White House known as the ONE MORE CLUB. I am the President of the ONE MORE CLUB, and these fellows all belong to it."—*White House News Photographers Assn.*

We've heard of a good many camera club outings—to the hills, the beach, the zoo and the railroad yards, to name a few—but we hand a bouquet for originality to the BOSTON YMCA C.C. What do you think they've done? They've chartered a 43-foot sailboat with auxiliary motor and scheduled three one-day cruises, one each month for June, July and August. It sounds like a wonderful idea for picture takers to get a lot of shots around the harbor and bay and even further out, which they never could get otherwise. Lots of us wish we could copy the idea for our clubs, if only the coast line weren't miles and miles away.—*Newell Green, New England Council Bulletin.*

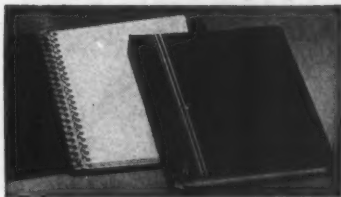
State Fairs all over the nation are giving photography quite a whirl this season. Contributors stand a good chance of cashing in on substantial prizes. The Arizona State Fair Exhibit which is sponsored by the PHOENIX CAMERA CLUB and the Phoenix Fine Art Association, will be held November 7-16. The closing date for entries of black-and-white, color prints, and slides in November 1. A total of \$225.00 has been set aside for prizes. For entry blanks write, State Fair Commission, State Fair Grounds, Phoenix, Ariz.

Allsports Magazine is conducting a \$1,500 prize contest which closes December 1, 1947. Pictures taken during 1947 in the U. S. or possessions will be eligible. Information may be secured from Best Sports Picture Contest, Allsports, 431 Howard St., Detroit 31, Mich.

Whimsey of the month was found in *The Viewfinder*, published by the JOLIET CAMERA CLUB. Bernard Evans has been telling club members how to use a trousers-climbing mouse as an aid in timing roll film development by the tray method (but didn't explain how to train the mouse for that business).

HOLSON

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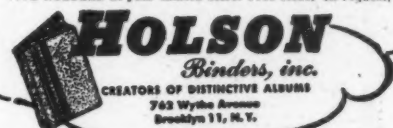


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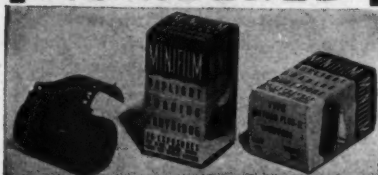
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MONOCHROME PRINTS FROM SLIDES

By Rev. Alfred A. Purcell

Panchro-Versal is a process that produces a paper positive print in monochrome, sepia or black-and-white, direct from the color transparency in five minutes without use of an intervening negative. In that five minutes the paper, which I exposed by projection on the ordinary enlarging easel but in total darkness, receives a few seconds exposure from the focussed color image and goes through four solutions at a minute or less in each, with ½-minute washes between each, 45 seconds wash at the end and drying for 10 to 15 minutes.

Even the amateur might find an appeal in this process when he finds that one of his color shots caught the baby with just the right expression while his regular monochrome shots didn't quite satisfy. The worker who can discard the monochrome negative completely and take all shots in color will probably balance the slight extra expense of this process by the double service he gets from the color shots.

The price of the kit, including a dozen 5x7 sheets and chemicals to mix the five solutions in quart quantity is \$2.98, and all these solutions will last until worn down if kept carefully. An extra dozen 5x7 sheets lists at 78c.

The paper is extra heavy weight, is waterproofed, has a bit of glint to it. The requirement of total darkness until after 5 seconds in the second solution is like the Ansco color processes. On the other hand, the times are much shorter, temperature requirements are not so critical, and there is no need for filters.—PSA Color Division Bulletin.

CAPTAIN EDWARD STEICHEN was installed officially in mid-July as the Director of the Photographic Department of the Museum of Modern Art in New York. Steichen, who for the past year has been in frequent consultation with Museum officials in discussions of plans for enlarging the scope of the Department, will begin at once to put some of these plans into operation.

The appointment was announced by the museum's president, Nelson A. Rockefeller, who said: "No one could bring greater achievement, experience, and enthusiasm to the position. Without question he is today America's foremost figure in the field of photography and for almost five decades—from his first photographic exhibition in London in 1901 at the age of 22 to his magnificent record in World War II as a



EDWARD STEICHEN — NELSON ROCKEFELLER

USNR Captain in charge of Naval Aviation Photography—he has been one of photography's most vitalizing leaders.

"There is something peculiarly fitting in this affiliation of Steichen with the Museum of Modern Art. In the early part of this century it was he who suggested to Stieglitz the original idea for the Photo-Secession Gallery, later to become the famous "291," cradle of modern art in America. He worked with Stieglitz to bring it into being, and two years later brought back with him from Paris a selection of Rodin drawings and works by Matisse which were exhibited at the Gallery and of which Stieglitz himself said: 'This was the real introduction of modern art to America.'

"Now, nearly half a century later, Steichen, the young photographer who was so instrumental in bringing modern art to America, joins with the Museum of Modern Art to bring to as wide a public as possible the best work being done in photography throughout the world, and to employ it creatively as a means of interpretation in major Museum exhibitions where photography is not the theme but the medium through which great achievements and great moments are graphically presented.

"In Steichen we have the ideal organizer and director of such exhibitions for he combines within himself the vitality and imagination usually associated with youth and the tempered judgment that comes only from experience. I am particularly pleased that the enlarged program for the Department, headed by Mr. Steichen, has the endorsement and support of the photographic industry."

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"In the Heart of the Printon Industry"

The first large exhibition planned by the Department, to be given during the winter of 1948, will be *Great News Photographs*, which will include the history of news photography. Before the end of 1948, the Museum plans to present a major thematic exhibition on the order of *Road to Victory*, involving the use of enormous photomurals and dramatic installation. Organized and directed by Mr. Steichen, the exhibition will have as its theme: "Photography in the Service of Science in War and Peace."

Exhibitions planned for the next two or three years include the work of young American photographers who stress the documentary approach; an international exhibition of new directions and tendencies which will include abstract and non-representational photography and transcendentalism in photography.

In discussing the plan for the Department, Mr. Steichen said: "Photography is a potent factor in increasing our knowledge and shaping our concept and understanding of contemporary life. I believe its influence cannot be over-stressed. Reportedly practiced by twenty million people in the United States, it reaches and touches almost the entire population—a potential art form capable of giving us a creative record of the people made by the people. The sensitivity of photography as a medium, together with its almost universal use, makes it an instrument that responds readily to the fertilizing influence of ideas.

"This was demonstrated during the war by our Navy combat photography. We started there with a handful of fine photographers who became experts not only in using the lens but in photographing with mind and heart. They took photographs — marvelous photographs — of the boredom, the agony and stark tragedy of sudden death and mutilation, as well as the dramatic and spectacular images of embattled machines. The achievements of that handful spread and directly influenced and inspired four thousand Navy photographers. Through the unifying collaboration of thousands of photographers the overall photographic history of World War II presents an epic pictorial record of humanity at war.

"I hope to attain that same sense of unity through peace-time photographers, that in the end we shall have a picture of America: the warm sweetness of its homes, the greatness of its industries, the productivity of its farms, the vastness of its natural resources, the sweep of its landscape, its big cities, its small towns and, above all, the faces of the people.

"I stress the importance of photography as an art, as a vital modern means of giving form to ideas. It is the artist in photography who beyond his own creative achievement establishes standards, produces new influences and new uses of the medium in all human endeavor, whether it be in the service of science, education or communication."

FILE UNDER BIRTHS 1937

(Continued from page 24)

librarian will neatly file it under: Births, 1937.

IT WAS one of those balmy spring days that every mid-western town enjoys at the beginning of April, when the ground entices you to stick a few seeds in it, and which inside of ten hours will be neatly covered with a half-inch snow.

Into our publishing office, on one such day in 1937, trouped as fine an array of pipped pipers as ever caused a man to dilate his nostrils and breathe deeply. At its head was a small, slight, horn-spectacled young man whose face was graced with a genial but satiric smile. He spoke as Dorothy Parker used to write, and although his suit was one size too large, and his nose was at least that much too big for his face, the stenographers ran their fingers loosely through their hair and straightened up their backs. He was followed by a (1) secretary and two (2) bulldogs.

In my short travels which took me only to 42nd Street and back to Cincinnati, I had met this strangely happy and talented young man before. His talents were those that left you feeling something like an oaf, and wanting to do some deed to repair your commonness. I do not say, Imré, for such was his name, was a magnet that unduly attracted funds not urgently needed elsewhere, but at least he never lacked of charm, of the world's goods. This resourceful, gentle man, in a short previous acquaintance had unseated me by adding up a column of telephone numbers (and correctly) and playing the piano ad lib like Rachmaninoff, and writing short paragraphs of descriptive prose that you carried in your pocket for days to show anyone you met. He greeted me at the little receptionist's gate of our office with what was probably the nominal greeting of his kind. "Nice day to start a magazine."

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I said, "Sure, let's."

My partner, a stalwart fellow, unused to the bantering of sentences freighted with words at a thousand dollars a throw, settled the matter: "What do you say we go to lunch and talk about it?"

Nothing will ever convince me that Imré had a magazine in mind when he greeted me, but he was never one to be left in a lurch by a question.

"The magazine I have in mind," he said, with no pause, "will be called MINICAM. It's tremendous."

"What an odd name," said my partner. "What does it mean?"

At lunch, in the best tradition of how to start a new magazine in the dear dead gone days before the war, Imré never mentioned MINICAM, nor told us what it meant. But my partner, like myself, felt his mind uplifted by the conversation, and drank the bubbly wine that only high genius serves.

That night the three of us met at my partner's boat club, where again in tradition of yesteryear, we signed the routine type of contract that goes to make up the magazines that fold long before they are nine. This one was a page in length. The first five paragraphs told how the profits were going to be split. The last paragraph, a lone sentence, casually stated that our helpful friend, now our partner, would supply a "pasted-up dummy" (the professional name for a concrete visualization of a new magazine), and once this was approved he would assume editorship, and the magazine would appear. We left each other in a spirit of uplift, known only to about-to-be-publishers of new magazines, but possibly also by friends who depart to meet at Hialeah where, they have been confidentially told in advance, Purim will win the third by two lengths. That was April, and by May I had forgotten the matter. But not Imré, who found time to handle his many other affairs, and also to prepare the once-mentioned dummy of a new magazine, MINICAM.

In his earnestness to proceed he neglected the detail of having his dummy

approved and, in the grand manner of Hearst's late Ray Long, flung gold about him, it seemed to me later, by the bagful, the promise to pay being ours, naturally.

The subsequent details would interest only a morbid auditor, but shortly Imré went his own way, loved, respected, but departed. We were left with what appeared to be a great many bills, and the first issue of a new publication which numerous people seemed to like. None of us at our office knew anything about photography, a fact which only publishers will greet with no comment. I wired a classified help-wanted advertisement to the *New York Times* respectfully demanding an editor. The power of the press was never better shown when, eight hours after the *Times* appeared in New York, Will Lane appeared in our office, with a borrowed Leica around his neck, asking what desk he should use.

Since the next issue of the magazine was due on the newsstands in a matter of weeks, of which at least twice that time would be consumed by printing, Mr. Lane was answered simply by one pertinent question: "How much do you want?" Will looked around our printing office, and, through the chinks of the plaster-board partition, into the printing shop beyond. He sized up a buxom secretary, took off his coat, revealing that in his hurry to board a plane his trousers were supported by a necktie for a belt.

"Thirty-five a week," he said, "and room and board." After Imré, this was quite a savings which we naturally appreciated, although it developed later that Lane was a large if not a fancy eater.

WILL LANE made a magazine out of MINICAM. First, like a good newspaper man, he put the next issue out on time; second, with his previous contacts as chief photographer for Grace Steamship Lines, and free-lance writer for many magazines, he drew off abundant talent from the publication field. When he left us, in July, 1942, with his friend, Thornton Wilder to enlist, he had established MINICAM as a solid citizen among the pho-

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tographic publications. On his return from the army, Colonel Lane, twice decorated for bravery, joined *Holiday* as associate editor. During the war years, and continuing to date, MINICAM has been edited by George Hoxie, formerly a teacher of both fine arts and photography at Miami University, and well-known salon exhibitor and judge.

Curiously, the first prize George won, with his first picture, was awarded by Col. Lane in the days when MINICAM was just getting under way. Another winner of the same contest, also with his first picture, was Kosti Ruohomma, now a well-known *Life* photographer.

Looking back, as readers will excuse a publisher for doing, if he doesn't do it too often, it is tantalizing to try to figure out your score. Would you ever be missed? Have you contributed to the good and welfare of photography? Have you presented photography as a plaything, or as one of the graphic arts? Has the rest of the industry been benefited by your advent at the lunch counter? Looking back at your pages during 1937-1947 would anyone know what year it was? These are questions a publisher must ask himself if he be a serious person, and continue to try to answer affirmatively if he wants to live on. Of the above rhetorical questions, the third interested me personally and, for readers to check against their own judgments, we offer a roll call of photographers whose work appeared either first in our pages, or whose work was presented more frequently in MINICAM.

These are not the well-known names of photography. The Ansel Adams, the Edward Westons, and the Andreas Feiningers appear in all the journals including MINICAM where they are inspiring and good to see. These following names are amateur photographers in so far as their avocation is their vocation, and they use their cameras not to render a lovely scene more beautiful, or a dress more fetching, or a mist mistier. They are men and women who think of the camera as a tool

to speak of the affection with which they hold the human race and as such I love them very much indeed. Perhaps they speak satirically, even dourly at times, but in their pulse beats a sensitivity toward people with which photography can endow the humblest snaphooter among us with a radiant camera. They supplied me with the lively feeling that MINICAM is a nice thing to have around:

Skippy Adelman	André Kertesz
Lucian Aigner	Helen Levitt
Ollie Atkins	Jacob Lofman
Brassai	Joe Munroe
Esther Bubley	Madame Nellys
Ed Burks	Arnold Newman
John S. Candelario	Dorothy Norman
Haanel Cassidy	Antonio Reynoso
Joe Clark	Aaron Siskind
Maurice Frink	Walter Strate
Hans Kaden	Wood Whitesell
Dan Keleher	Tom Yee

To these photographers as well as snaphooters, industrial, commercial, salon, studio, glamour and news photographers, MINICAM extends a cordial welcome.

What will the next ten years of MINICAM bring? Certainly the same alertness on the part of the editors who, having published the first color pictures of Gasparcolor, and Ansco Color, will bring you what is new in the next decade in color; especially fast color film. The magazine will continue to offer a wide variety of photographic subjects and the articles themselves will cover technical material as well as definitive, entertaining reports on the age-old quest of "how to take a good picture." We also have a special type reserved—it's two inches high and prints only in red. We're going to use it when someone makes a focusing reflex camera that has three or four shutter speeds, four or five stops, a good lens, a ground glass finder and a magnifier—all for \$35.00. For the record, the paid circulation of the magazine you are reading is 110,000, the largest in its ten-year life. You did this for MINICAM and the editors thank you very much indeed.

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AXEL'S ANGLES

(Continued from page 88)

Clown

Before shooting a given subject, it is a good idea to do a little research on what has been done previously, both in photography and the allied arts. This picture, judging on the basis of my own personal research on clowns, is reminiscent of Walter Kuhn's painting of circus characters—but lacks Kuhn's penetrating insight into the man behind the mask. Clowns, if you have ever talked to them, are philosophers. They are not always the happy and carefree individuals their antics indicate. A quick perusal of literature and opera, whether referring to court jesters or clowns, always contains a note of tragedy. With this observation in mind the maker should, in my estimation, have steered away from the smile because the makeup already emphasizes that. A serious expression beneath the make-up would have conveyed a more subjective mood to the study, rather than a super-

Harvey Croze.





Joe Clark.

ficial record of a clown. However, if the maker of the picture had nothing of the above in mind, a background of circus paraphernalia—such as tents, wagons, ropes etc. would have justified the smile and given us a pleasing picture more in the spirit of the circus world.

Bernice at The Mill

As I see it, this picture is almost perfect in composition and technical aspects. In the treatment of the human interest, however, there is a discordant note. Have you ever used a small reflex camera? Can the subject actually see the image on the groundglass? It would have been better to have posed the lady without a camera or to have had her showing a less passive attitude toward the lovely scene before her. One other disturbing fault might also have been easily corrected—the shadow under her nose is the only thing that permits us to believe there is actually a face within the cap. Had the head been turned, either a little toward or away from the photographer's camera, the effect would have been far more satisfactory.

Rural Homestead

This prize winning print deserves careful study, for it incorporates many of the points I have been trying to emphasize in this column. To wit—simplicity, avoiding obtrusive material and the fact that there is one season and time of day at which all conditions combine to produce a good

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Merrill J. Aaron.

picture of any given scene or subject. There are a few minor improvements I might recommend for this print: The tree on the left side of the print could be darkened slightly, and it would be helpful to darken the path coming in from the right.

I like the placement of the farmer and his pose which gives the impression of a momentary pause in the days work to contemplate, perhaps, the chores yet to be done before sundown.

Mary

Life is neither gay nor sad but troubled, for the affairs of the heart are profound and disturbing. Few are the men or women who escape these moments; those who do are the losers for it is better to have loved in vain than not at all. Such thoughts can be engendered by the study of pictures similar to our illustration. Imagine, if you can, the same picture



with the model smiling. Your response to the photograph and lingering thoughts would be very different. The print has several faults. The material in back of the head is rather disturbing. The tone of the background should never match the average tone value of the face of the subject, but should be either lighter than the brightest highlight or darker than the deepest shadow (but not black).



Child In Window

A charming little study, proving that even a casual snapshot, if taken with due consideration, can make an effective picture with which to live. The simplicity of the background is effective in giving the child a setting, yet is not obtrusive. Technically the bonnet is too light and the child's right hand is not placed in a manner that is pleasing. However I doubt that the picture would have resulted as well had the photographer attempted rearranging the child's hand. There are times when one finds it necessary to compromise between what one can get and what one would like to have. A compromise, nevertheless, should be the exception rather than the rule.

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Leonard McCombe

(Continued from page 68)

Smilingly, he asked the man if he would come back upstairs into the hall and be photographed taking a few shots. He agreed, and the result is here shown.

With a rapid turn of the wrist, McCombe rotates the camera body in the opposite direction, winding on for another exposure in double-quick time. He takes three or four shots of the same scene, changing exposure speed and stop settings with an ease acquired of much practice. Using Kodak Super XX film, he "senses" necessary settings and never takes notes of exposure data. Indeed, he operates so quickly and is so absorbed in his picture-taking that he prefers to have an accompanying researcher write down the essential particulars for publication. In this capacity I was able to help him and found myself with one of the most disagreeable jobs in the show, standing at the foot of a borrowed step-ladder, re-

CHINESE PUZZLED



straining would-be aspirants who wanted to clamber up to where McCombe was taking panoramic shots of the stage.

I said that McCombe has the eye of an artist and the nose of a newsman. He has also the ear of an eavesdropper. The disgruntled grumbler at the fringe of the crowd who muttered that he "should have brought a telescope instead of a camera"; the youth who said that he had spent all the lunch-money of his kid-brother and himself on flashbulbs because "there's always food at home, but flashbulbs you can't get"—were just two of the facets of human expression which he caught and recorded.

It is in the organization of his work that Leonard McCombe excels. Intensely human, with a smile which disarms the stoniest subject, he controls a situation as if by right. His own words are, "The picture has to tell the story." His promises of prints "if they come out O.K." are faithfully kept.

For a young man who lived through the D-day landings at Normandy and many subsequent grim experiences in a war-bespoiled Europe, McCombe has retained an amazing youthfulness. Perhaps it is this early acquaintance with man at his destructive worst which now inspires him to seek out and photograph the everyday labors and innocent pleasures of our world today.

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Cellulose materials, melamines, phenolics and ureas are not satisfactory for color processing tanks from the standpoint of general considerations.—D. Storing.

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Off The Spot

(Continued from page 70)

photographs. Picture No. 10 does not appear realistic. And the irony of it is that the photo probably was made under combat conditions or such!

"Now, illustration No. 5 (page 137—Ed.) is an excellent picture, in my opinion. No explanatory caption is needed here. The photo tells the complete, ludicrous story. Here is an obviously un-beautiful fellow lugging a placard advertising a beauty academy—of all things! A ridiculous—and life-like situation. And the lighting and printing speak likewise. To me it says: 'A quick, single exposure on ordinary film, in sunlight—developed in D72—and printed, snappy, on any brand of paper that happened to be available.'

"Perhaps No. 5 was a staged and manufactured picture. But I don't care since it is not so obvious as to be objectionable. It drew a laugh out of me and I think it is a successful picture."

A reader in Glenshaw, Pa., had this to say about the same two pictures:

"The best picture in your series is picture No. 10. A book could be written about it. A woman quiets a frightened child.

"Yes—but it means more than that; strength and weakness; mother and child; God and his frightened world. I can recall days when terror gripped me, when I needed just such a comforting hand on my head. I am in tune with the picture and it clicks with me. There is not one who has not experienced at some time or another the comforting hand of a kind friend smoothing away his fears. I remember when I look at the picture. This will be, I feel certain your most popular picture. It has the power to make one think.

"If a judge be of a humorous nature he might like picture No. 5. The contrast of imagined beauty on one hand and the homeliness of the man on the other—is good, yet I would not have looked at it

twice had I not been doing the judging. The background is distracting but necessary to set the scene. It's just a man carrying a sign. Just that. I have gained nothing by looking at it, therefore I would discard it.

"This is the first time I have ever been on the judging side of a picture and I

No. 5

ERICH KASTAN



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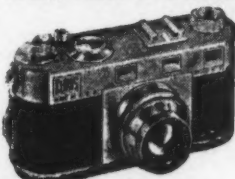
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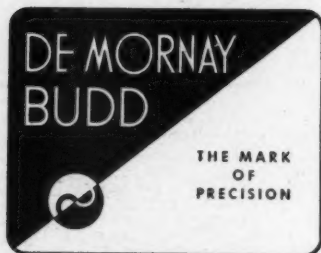
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repeat—if a picture appeals to you it's because it touches some side of your personality. You like it because some part of you is in accord with it."

Very few readers had any constructive criticism to level at No. 11. Most reaction followed these lines:

"I choose number eleven as the most outstanding picture of the group for its humor and pathos which have universal appeal as well as the subjects themselves. Big sister expresses sympathy and motherly concern in her effort to console baby brother, in what, to him, is some very real grief. His sole thought is for the loss of the object causing his distress and is entirely oblivious to her ministrations."

Of the fourteen pictures used, the greatest controversy raged around photo No. 7.

A Hollywood critic said:

"Here is an obviously good picture of one or more of the following things: Hats in a window; a city street; people; an unidentified store; a fire hydrant. But it is definitely not clear what it is all about. In looking at the picture, your eye roams about in a helpless attempt to find something to look at. I just can't seem to figure out any reason why the picture was made, and I'll probably always wonder."

An answer comes from a reader in Lexington, Ky:

"The person who made picture No. 7 had an affection for the people he is portraying. This is not a cold documentary piece of work. It represents a sensitive grouping of the elements that go to

NO. 7

TODD WEBB



make up this particular section of New York City. One feels that the photographer wants us to see these individuals and their native surroundings as a story told with complete candor.

"It takes a person with very rapid perception to grasp the essence of such a scene. The very fact that none of the people are looking directly at the camera helps greatly to give life and vividness to the picture. The composition is interesting in that the primary center of interest is the man with the white hat at the right. From him you move across the picture noting the mother and child, then on to the tradesman arranging his wares for the days selling. A feeling of depth, one of the most important factors in a good photograph, is achieved by placing different toned figures slightly in front of each other.

"The next thing we note is the two colored people; then the interesting "Atget-like" window display. It is interesting how the first character's white hat contrasts in tone with the dark skins of the two negroes. Such contrasts are used throughout this picture to grasp and hold our attention. This picture utilizes the particular attributes photography is known to excel in and is in no way a copy of any other medium."

Following is a list of the fourteen photographs used in MINICAM's experiment "Reader, you're on the spot" tied up with the delayed photo credits for the photographers who so kindly agreed to participate. As published, the list mirrors readers' opinion as to popularity.

No. 10.....	D. R. D. Wadia
No. 11.....	Sargent Marsh
No. 8.....	Dan Mishler
No. 9.....	Edward Weston
No. 12.....	Paul Dorsey
No. 13.....	A. R. Carter
No. 5.....	Erich Kastan
No. 6.....	Andre Kertesz
No. 2.....	Arthur Leipzig
No. 4.....	Harold M. Lambert
No. 7.....	Todd Webb
No. 14.....	Marion Moore
No. 1.....	Marcel Bovis
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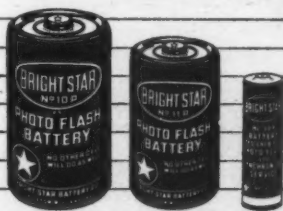


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WHAT'S THAT YOU SAY **BACKGROUNDS**

(Continued from page 58)



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audience will watch it rather than the subject.

There are various ways in which such unwanted situations can be eliminated, or at least minimized. First of all, a subject will stand out from its background if there is sufficient tone contrast between the two. When this is not possible, the subject can be made to stand out by means of a backlight or toplight, which creates a light halo sort of effect and provides good separation.

Where it is necessary to have a lot of movement in the background, and you wish to reduce this distraction to a minimum, shoot the scene with a longer focal length lens, the relatively short depth of field of which will throw the background slightly out of focus. If you have a camera with a variable shutter, you might reduce the angle and use a wider aperture opening to soften the background. The same effect can be achieved by using a neutral density filter. This technique is especially valuable in shooting close-ups where you want to more or less narrow the audience's attention down onto the subject.

A bit of care in planning and filming will enable you to use backgrounds to their best advantage. Correctly utilized, they will give your films a vitality and finish that adds up to professional quality. Experiment with different kinds of settings, and plan them carefully before shooting. Use a bit of imagination—and give your movies *background*.

Darkroom Flashlight

An ordinary pocket flashlight with a sheet of amber cellophane over the lens is a handy darkroom accessory. It can be used to illuminate back recesses of drawers containing sensitized paper and similar places not receiving sufficient light from the safelight, and for locating objects accidentally dropped on the floor during printing. Fitted with a dark green sheet of cellophane, the flashlight also can be used similarly during tray development of film although the photographer must be careful to keep the direct rays from shining on the film at close range. — Duane Featherstonhaugh.

DETECTIVE CAMERAS

(Continued from page 49)

Mary. I told my friend all about the strange being and how I secured his portrait. He looked upon the business as a capital joke, and presently I placed the picture in his hands. But now, to my intense astonishment, his smile turned to a frown, and he said, in tones which I shall never forget, "This wretched caricature is, I see, meant for a good man who happens to be my brother-in-law," and before I could say a word in defense, he tore the picture into fragments. Since this incident I have given up the use of the detective camera for portraiture."

Many and ingenious were the disguises. The camera was wrapped in brown paper and tied with string; bound like a book; fastened in the top of a hat; concealed behind a cravat; fashioned in the form of a watch, a pistol. It was made light and small, of wood and of metal, to be operated from eye level. One lens of a binocular formed the image on the plate while the other lens served as the finder.

Out of this array of ingenuity there came thousands of bad pictures. There also came the cameras we know as the Box Brownie, the Graflex, the Rolleiflex—yes, even the Leica and the Contax had their detective predecessors of metal, taking pictures one inch square. More important, when disciplined and treated with understanding, the hand held camera made possible a new way of photographing which led to the conquering of new fields. The late Alfred Stieglitz summed it up in 1896¹⁰: "Originally known under the odious name of Detective, necessarily insinuating the owner to be somewhat of a sneak, the hand camera was in very bad repute with all the champions of the tripod. They looked upon the small instrument, innocent enough in itself, but terrible in the hands of the unknowing, as a mere toy, good for the purposes of the globe trotter, who wished to



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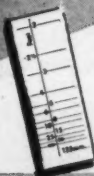
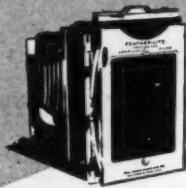
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jot down photographic notes as he passed along his journey, but in no way adapted to the wants of him whose aim it is to do serious work.

"But in the past year or two all this has been changed. There are many who claim that for just the more serious work the hand camera is not only excellently adapted, but that without it the pictorial photographer is sadly handicapped.

"The writer is amongst the advocates who cannot too strongly recommend the trial of the hand camera for this class of photography. The hand camera has come to stay—its importance is acknowledged."

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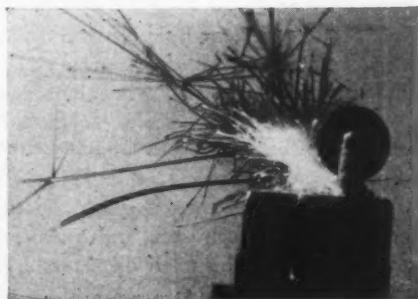
(Continued from page 63)

part of the photographic emulsion. Exposure to short but intensely brilliant light affected the grains of the emulsion in such a way that they became quite insensitive to light, so that after the photographic plate was exposed to light a second time, the lightning line became black.

You can prove and reproduce this experiment as effectively with a simple cigarette lighter. The best method is to fasten the lighter in a vise and then arrange your camera on a tripod so the lens is pointed directly toward the lighter. Open the shutter and flash the lighter several times so as to strike two or three sparks from the flint. All this should be done in a completely dark room. After that, turn on the electric light and expose a few seconds more so that the lighter and its close vicinity will be exposed. When the negative is developed, a great number of the sparks will appear black on a light background due to the Clayden effect.

It should be clearly understood that the Clayden effect is not the same as solarization. Solarization is picture reversion due to overexposure, the reversed areas of which are regularly adjoined by heavy halations. The reason for this is the picture reversion due to overexposure becomes effective at an exposure time which is about four thousand times longer than the correct normal exposure. This is not the case with the Clayden effect.

BLACK SPARKS from a cigarette lighter. Photo by A. Niklitschek, Jr.



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SANDBOX VIGNETTES

(Continued from page 65)

of your subject and shape the sand to form the type of vignette desired. This done, take the sandbox and negative off the printer and remove the glass top of the printer. Place the sandbox on top of the flashed or opal glass inside the printer, then replace the regular glass that forms the top of the printing box. Turn on the illuminating light within the box and carefully position the negative over the vignette. Use binding tape to fasten the negative in place, then lift up one side of the printing glass and place a sheet of tissue paper over the hole in the sand vignette. The tissue will soften the edges of the vignette. If you find it necessary to use a black paper mask over a portion of a negative in making some types of vignettes, take care that the edges of the mask do not print in and cause definite lines to appear in the finished picture. If you do have to get close to the edge of the negative for a vignette, you can soften this edge by laying cotton on top of the sand and then dropping the printing glass back in place.

Enlarged Sandbox Vignettes

For making enlarged vignettes, it is best to have some means of supporting the sandbox between the enlarger lens and the easel. I use two steel rods for this purpose as shown in the illustration. A frame built to rest upon the easel would do equally as well. It is a good idea to design the frame so that the sandbox can be moved in a circular motion during an exposure without lifting it from its support. The circular motion must be gentle in order to avoid shifting the smalts. If moved roughly it may be necessary to reform the vignette shape. Anyone who experiments with sandbox vignettes will quickly learn the rudiments of such work, and is almost certain to develop his methods of producing unusual effects.

FILM SHEATH ADAPTERS

(Continued from page 43)

form of a light-weight aluminum cookie pan which cost 50c. The pan was 10 x 14" in size and provided material enough for four film sheaths which accommodate $3\frac{1}{4}$ x $4\frac{1}{4}$ cut film.

The bottom of the pan was the only part used. This was divided into four rectangles as illustrated, leaving a salvage strip at the side from which to make the film retainers. After being cut out with tin snips, each rectangle was then fitted loosely in width to the plate holder, leaving $3/32$ " clearance, with the length cut exactly to the original film size $5\frac{1}{2}$ ".

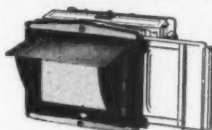
Aside from retaining the film, the prime function of a cut-film sheath adapter is to bring the surface of the film emulsion in exactly the same plane as was the emulsion on the original glass plate. Since aluminum sheet is far thinner than the original glass used in photographic plates, it is necessary to "shim up" the cut-film to bring its emulsion into the right plane. This is accomplished by putting the salvage strip from the bottom of the pan to triple use. For the base plate of each adapter, two pieces from the salvage strip will be needed. These two pieces will serve as: (1) shims, (2) film retainers, (3) stiffeners. For convenience's sake, we'll refer to them hereafter as stiffeners.

As mentioned above, two stiffeners will be required for each adapter. The stiffeners should be the same length as the longest dimension of the cut film you expect to use. (If you intend to use $2\frac{1}{4}$ x $3\frac{1}{4}$ cut-film, each stiffener should be $3\frac{1}{4}$ inches long.) A right angle crimp is turned in each stiffener as shown in the drawings. When turned, the crimp should leave a $1/8$ " retaining groove for the film.

You may have a little trouble finding manufactured rivets small enough to suit your purpose. If so, ordinary shingle nails can be annealed by heating them white hot over a flame and allowing them to

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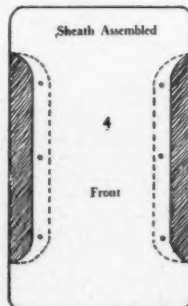
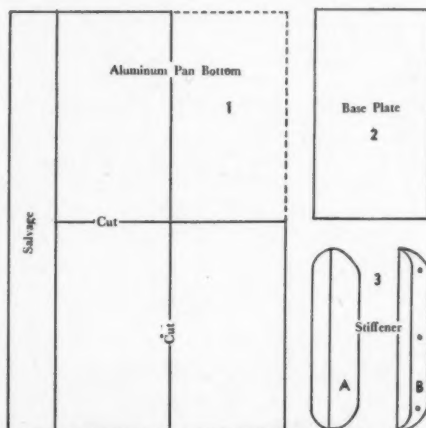
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cool at room temperatures. When cool they make excellent rivets. Simply insert a nail through holes drilled in the base plate and stiffener, clip the nail off close to the metal, and lightly peen.

If, after the combination stiffener-filler-film retainer has been attached to the base plate, it is found that the adapter is

ALUMINUM PAN bottom (Fig. 1) can be cut with tin snips to furnish four or more base plates (Fig. 2). In this case, a 10 x 14" pan bottom provided four base plates to accommodate 3 1/4 x 4 1/4 cut film. The salvage along the edge of the pan bottom is converted into film retainers (Fig. 3) by cutting to shape shown in A, then turning a right-angle crimp in each retainer (stiffener) as shown in B. In Fig. 4, the film retainers have been fastened to the base plates with rivets. Cardboard film stops and black paper complete the sheath adapter as shown in Fig. 5.



still a trifle too thin to bring the film emulsion into its proper position, the sheath can be bent slightly. The cut-film, being stiff, will retain its straight surface even though it stands clear of the sheath at the center.

Black darkroom paper should be cemented over the entire face of the sheath base plate to prevent marring of film or fogging from the bright metal. Cardboard film stops at the bottom of the filler-stiffener, cemented to the black paper, assures centering of the film when loading in total darkness.

When carefully constructed, a film sheath adapter should register exactly the same as did the original glass plate, and should require no troublesome readjustment of the existing camera focusing scale.

Darkroom Hint

Because there are rare emergencies when it is necessary to locate developer, fixer, or another solution during processing in complete darkness, it is a good idea to have darkroom supplies arranged in a systematic manner.

One of the most convenient methods is to store the supplies in the order of processing steps, in the same direction you ordinarily work. If you work from left to right while processing, developing solutions would be at the extreme left of your storage shelf, short stop solution second and so on.—*Duane Featherstonhaugh.*


Wipe Trimming Board

Before using a trimming board, wipe it carefully to remove any accumulation of dust and grit. This simple act will prevent a good deal of spots or scratches on the print.—*John Stockwell.*

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SALONS AND EXHIBITS

★ FOLLOWS P.S.A. RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
August 30	★Fourth International Salon of Photography.	Thomas E. Muldoon, Salon Chairman, 1914 Wrocklage Ave., Louisville 5, Ky.	4	\$1.00	Watterson Hotel Louisville, Ky., Sept. 22-27.
September 1	★Northwest International Photographic Salon.	Western Washington Fair Assn., Puyallup, Wash.	4	\$1.00	Western Wash- ington Fair., Puyallup, Wash., Sept. 13-21
September 3	★1947 Lazarus International Salon of Photography.	Fred H. Braunlin, Chairman, 456 Elsmere St., Columbus 6, Ohio.	4 prints, slides, and/or transparencies in 3 divisions	\$1.00	F. & R. Lazarus & Co., Columbus, Ohio, Sept. 8-15
September 8	Twenty-second Annual Salon of Photography.	Cornelia B. Vest, Acting Curator, Museum of Fine Arts of Houston, Houston 5, Texas.	4	\$1.00	Museum of Fine Arts of Houston, Houston, Texas, Oct. 5-19
September 13	★Fourth Chicago International Color Slide Exhibit.	George W. Blaha, 6240 S. Arlesian Ave., Chicago 29, Ill.	4 slides	\$1.00	Chicago Histori- cal Society, Chicago, Ill., Sept. 30-Oct. 3
September 13	★Seventh Annual Victoria International Salon of Photography.	Ken McAllister, Salon Director, 812 Fort St., Victoria, B. C., Canada.	4	\$1.00	Empress Hotel, Victoria, Canada, Oct. 5-12
September 15	★1947 P.S.A. Exhibition of Photography.	P.S.A. Exhibition Committee, 900 Commerce Exchange Bldg., Oklahoma City 2, Okla.	4 prints, slides, or transparencies in 5 divisions	\$1.00 each division	Art Center, Oklahoma City, Okla. Oct. 8-31
September 20	VI Sao Paulo International Salon of Photographic Art.	Plinio Silveira Mendes, Secretary, Rua Sao Bento, 357-1° andar, Sao Paulo, Brazil.	4	No Fee	Proteste Maia Galleries, Sao Paulo, Brazil, November
October 11	★Ninth Annual Salon of Photography.	J. Paul Wurtz, Salon Chairman, 810 South Governor St., Evansville, Ind.	4	\$1.00	Evansville Public Museum, Evansville, Ind., Oct. 19-Nov. 2
October 14	★Mississippi Valley Salon of Photography.	Norman Brice, Salon Chairman, 51 Ridgemoor Dr., St. Louis 5, Mo.	4 prints and/or transparencies	\$1.00	Missouri Histori- cal Society, Jefferson Memo- rial, St. Louis, Mo., Oct. 26-Nov. 9
October 14	★Eighth Annual Vancouver International Salon of Pictorial Photography.	Mrs. May Hunter, Salon Chairman, 8619 Montcalm St., Vancouver, B. C., Canada.	4	\$1.00	Vancouver Art Gallery, Van- couver, Canada, Nov. 4-23
October 15	★Fifth Annual Kootenay Photographic Salon and Art Exhibit.	Robert Gray, Salon Chairman, P. O. Box 35, Trail, B. C., Canada.	4 prints and/or transparencies	\$1.00	Masonic Temple, Trail, B. C., Canada, Oct. 28-Nov. 1
October 28	★Ninth Atlanta Salon of Photography.	Mrs. Geo. T. Bird, Chairman, or Mrs. Hal Drake, Secretary, 685 E. Morningside Drive, N. E., Atlanta, Ga.	4	\$1.00	High Museum of Art, Atlanta, Ga., Nov. 15-30
November 8	★Eleventh International Salon of Photography.	Harvey A. Scholz, Salon Chairman, 926 N. Plankinton Ave., Milwaukee 3, Wis.	4	\$1.00	Milwaukee Art Institute, Milwaukee, Wis., Dec. 7-27
November 15	★Sixteenth Detroit International Salon of Photography.	Evan R. Thomas, Salon Chairman, 18934 Woodward Ave., Detroit 3, Mich.	4	\$1.00	Detroit Institute of Arts, Detroit, Mich., Dec. 21-Jan. 11

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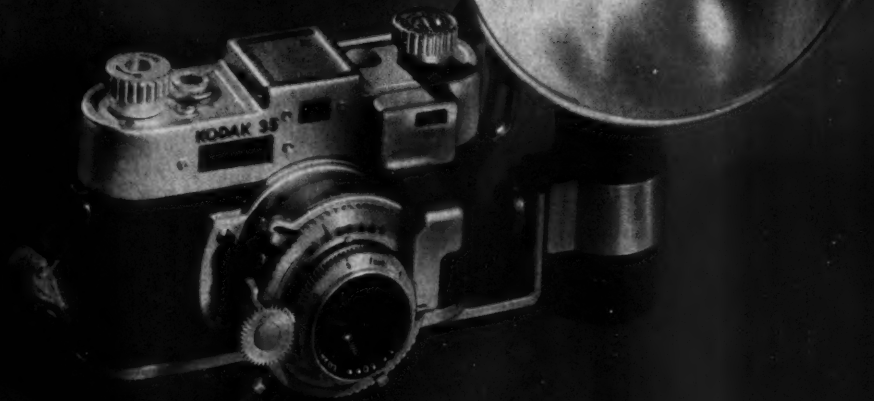
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